N520
A6
1895

MUSEUM OF FINE ARTS.

CATALOGUE

OF

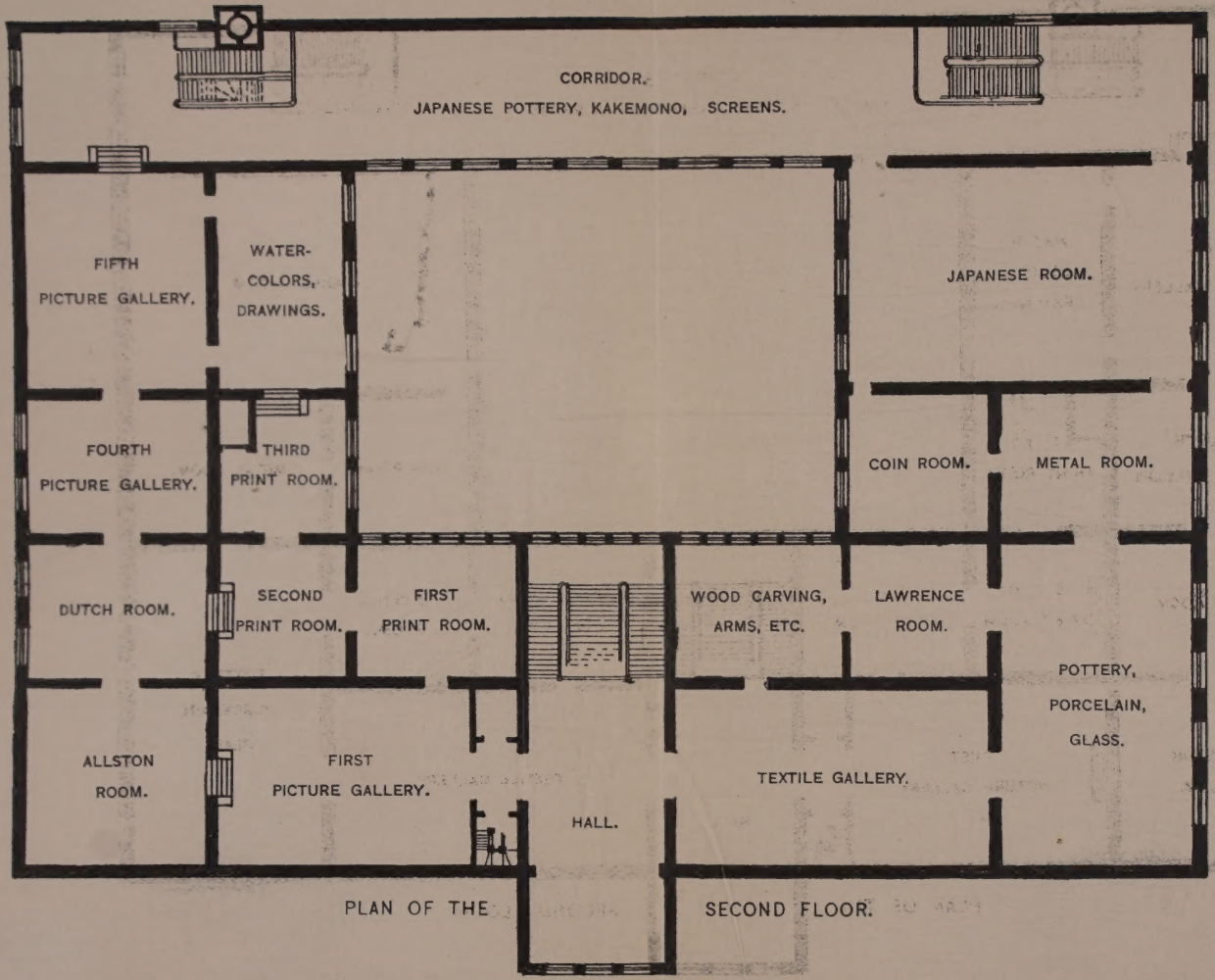
PAINTINGS AND DRAWINGS,

With a Summary of other Works of Art,

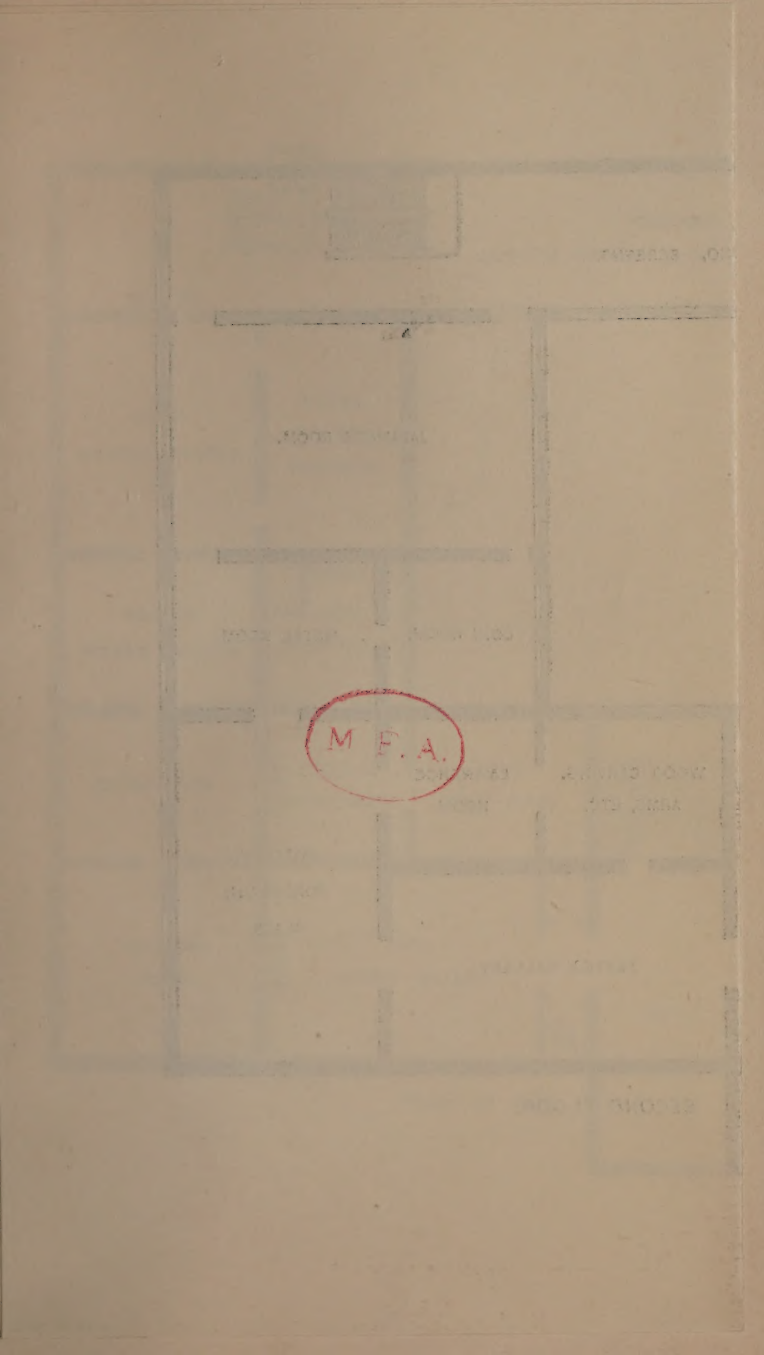
EXHIBITED ON THE SECOND FLOOR.

WINTER, 1894-5.

BOSTON:
ALFRED MUDGE & SON, PRINTERS,
No. 24 Franklin Street.
1895.



PLAN OF THE SECOND FLOOR.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FIRST PICTURE GALLERY.

ITALIAN, FRENCH, AND SPANISH.

SIENESE SCHOOL. End of Fourteenth Century.

1. Altar-piece. The Entombment and The Assumption of the Virgin. Gift of Martin Brimmer.

SCHOOL OF GIOTTO: b. Colle, 1266; d. Florence, 1337.

3. The Holy Family. *Athenæum.*

EARLY ITALIAN SCHOOL (on panel, *in tempera*).

4. St. Veronica displaying the likeness of Christ on the handkerchief. Gift of Nathan Appleton.

NICOLAUS DA VOLTRI. Flourished in 1401.

A follower of Giotto.

5. Madonna and Child, with worshipper kneeling.

Lanzi says there is no known surviving work of his. This, however, is inscribed with his name on the hangings behind the head of the Madonna.

EARLY FLORENTINE SCHOOL. 15th Century.

6. Marriage of St. Catharine. *Miss Helen Griggs.*

EARLY ITALIAN.

7. Madonna and Child, with worshipper. Gift of Mrs. C. B. Raymond.

UNKNOWN.

8. The Flight into Egypt. *T. C. Felton.*

UNKNOWN.

9. Holy Family. *Miss Helen Griggs.*

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BYZANTINE SCHOOL.

10. St. Mark. *Miss Helen Griggs.*

PALMA VECCHIO. Jacopo Palma, called "Il Vecchio, the Elder": b. Scrinalta, 1490; d. 1560? (See 22.)

11. The Annunciation. *Quincy A. Shaw.*

BARTOLOMÈO VIVARINI: painted at Venice between 1459 and 1498.

The precise dates of his birth and death are not known. It is recorded of him that he painted the first oil picture that was exhibited at Venice, 1473.

12. A Pietà, with Paintings of Saints on Panels. Signed, and dated 1485. *Quincy A. Shaw.*

TIZIANO VECELLIO DA CADORE (?): b. Friuli, Italy, in 1477 (?); d. 1576.

13. Study of the Madonna and Child for the altar-piece Madonna di Pesaro. *James Jackson Jarves.*

CARLO GAROFALO: b. Naples; d. Madrid, about 1715.

14. Vision of St. Dominic. *James Jackson Jarves.*

A study for his large altar-piece in the National Gallery, London.

SCHOOL OF PERUGINO.

15. St. Sebastian. *Denman W. Ross.*

ITALIAN.

16. Portrait of a Venetian. *James Jackson Jarves.*

GASPAR NIGRO, Venice, 1515.

17. Deposition from the Cross; St. Sebastian and other figures attending. *T. C. Felton.*

TIMOTEA DELLE VITE: b. Urbino, Italy, 1470; d. 1524.

18. Madonna and Saints. *James Jackson Jarves.*

TIBALDEO DI PELLIGRINO: b. Valdelsa, Italy, 1527; d. Milan, 1598.

19. Venus Rising from the Sea. *James Jackson Jarves.*

SCHOOL OF RAPHAEL: b. Urbino, 1483; d. Rome, 1520.

20. St. Sebastian. *James Jackson Jarves.*

ANTONELLO DA MESSINA: b. Messina, about 1426.

21. Ecce Homo. *James Jackson Jarves.*

ANDREA DEL SARTO.

22. St. John. *William G. Brooks.*

VENETIAN, SCHOOL OF BORDONE: b. Treviso, 1500; d. Venice, 1570.

23. Holy Family. *C. C. Felton.*

BERNARDINO PINTURICCHIO, 1454–1504.

24. Holy Family. *Estate of Chas. C. Perkins.*

GIOV. BATTISTA SALVI, called IL SASSOFERATO.

25. Madonna and Child. *Mrs. Francis Brooks.*

GIO. FRANCESCO BARBIERI, called GUERCINO: b. Cento, 1591; d. Bologna, 1666.

26. Sta Barbara. *Mrs. Francis Brooks.*

27. Ecce Homo. *Mrs. Francis Brooks.*

TINTORETTO.

28. Sketch for the Assumption of the Virgin.
Bequest of Thomas G. Appleton.

LUCA GIORDANO, Naples, 1632–1705.

Pupil of Pietro da Cortona.

29. The Golden Age. Bought from the Doge's Palace, Venice. *Athenæum.*

30. The Eucharist. Gift of Mrs. Thies.

BASSANO (Giacomo da Ponte, called Il Bassano): b. at Bassano, Italy, 1510; d. 1592.

A pupil of Bonifazio, of Venice.

31. The Scourging of Christ. *Quincy A. Shaw*

BASSANO (?) (See preceding.)

32. Entombment. *Ernest W. Longfellow.*

TINTORETTO (Giacomo Robusti): b. at Venice, 1512; d. there, 1594. A pupil of Titian.

34. The Adoration of the Magi.

From the Casa Barbarigo. Similar to a picture in the Scuola San Rocco. The kneeling figure is very similar; the Virgin and Child bear a strong resemblance and the prominent introduction of the two doves peculiar to Tintoretto, is the same.

T. C. Felton.

CIMA DA CONEGLIANO: 1460–1517 (?)

35. The Entombment. Gift of Mrs. S. D. Warren.

BRONZINO (?)

36. Madonna Seated with Child. Dated 1561.

A Gift.

PIETRO DA CORTONA: b. Cortona, 1596; d. Rome, 1669.

37. Hercules and Omphale. *J. C. Hooker.*

ANTHONY WATTEAU.

38. "Pierrot Content." *Charles P. Curtis.*

JEAN BAPTISTE SANTERRE: b. Magny, 1658; d. Paris, 1717.

39. Portrait of the Duchesse de Longueville.

Bequest of Mrs. M. B. Sigourney.

RIGAUD (?): b. Perpignan, 1659; d. Paris, 1743.

40. Portrait of Oliva Sanson Galla; Uxor Alex. Maldura.

Mrs. Chas. C. Perkins.

JOSEPH S. DUPLESSIS.

41. Portrait of Franklin. This portrait was formerly assigned to Greuze. *Athenæum.*

JEAN BAPTISTE GREUZE: b. at Tournus, 1725; d. 1805.

A portrait and *genre* painter. His favorite subjects were illustrations of the affections or domestic duties, their observance and violation. He is unique in the French school.

42. Chapeau Blanc. *Athenæum. Dowse Collection.*
43. Head of a Boy. Gift of Geo. A. Goddard.
43A. Heads of Children. *Mrs. Francis Brooks.*

L. DAVID: b. Paris, 1748; d. Brussels, 1825.

Pupil of Vien. Obtained the *Grand Prix de Rome* in 1774, and remained in Italy six years. He became a member of the Academy in 1783, and professor in 1792. During the Revolution he was imprisoned and abandoned his work. When Napoleon was proclaimed emperor, he named David court painter, and ordered four large pictures of him. After the Restoration, in 1816, he was obliged to leave France, and settled in Brussels.

44. Hector drawn at the Chariot of Achilles. (A study.)
Gift of Mrs. E. D. Cheney.

FRANÇOIS BOUCHER: b. Paris, 1704; d. 1770.

He was self-taught. Took the first prize of the French Academy in 1723. In 1730 he went to Italy for a sojourn of eighteen months. Became a member of the Academy in 1734, and afterwards professor and director. After the death of Vanloo he became court painter, and was attached to the tapestry manufactory of Beauvais.

45 and 46. L'Aller et le Retour du Marché.
Presented by the heirs of the late Peter Parker.

POLIDORO DA CARAVAGGIO: b. Caravaggio, 1490 (?); d. Messina, 1543.

Pupil of Raphael.

47. The Three Graces. From Raphael's fresco in the Farnesina.

HUBERT JACOBSZ, called GRIMANI: b. Delft, 1599; d. Briel, ab. 1628. Assumed in Venice the name of his patron Doge, Grimani.

48. Head of a Girl. *Athenæum. Dowse Collection.*

J. B. S. CHARDIN: b. Paris, 1699; d. 1779.

49. Still Life. Gift of Martin Brimmer.
50. Still Life. Gift of Mrs. Peter C. Brooks.

JOSEPH VERNET.

51. Coast View. *Mrs. Francis Brooks.*

TIZIANO VECELLIO (Ascribed to).

52. Marriage of St. Catherine. *C. C. Felton.*

SALVATOR ROSA b. Remella, 1615; d. Rome, 1673.

53. } Landscapes. *John Quincy Adams.*
54. }

CINQUE CENTO PERIOD.

55. "I have trodden the wine-press alone."
Miss Mary E. Williams.

Ascribed to TINTORETTO.

56. Head of a Man. Bequest of Stephen H. Perkins.

SPANISH SCHOOL.

57. A Strolling Minstrel. } *Estate of*
58. Distribution of Alms. } *Henry Greenough.*

FRANCIS SNYDERS: b. Antwerp, 1579; d. Antwerp, 1657.

59. A Boar Hunt. *J. Templeman Coolidge, 3d.*

TINTORETTO.

60. Adoration. *Quincy A. Shaw.*

PAUL VERONESE.

61. Marriage of St. Catherine. *Quincy A. Shaw.*

TITIAN. Ascribed to

62. The Magdalen. *John Neal Tilton.*

GIOVANNI ANTONIO RAZZI, called IL SODOMA: b. about 1479 at Vercelli; d. 1554.

63. Magdalen, with landscape background.
James Jackson Jarves.

ITALIAN.

64. Portrait of a Girl. *James Jackson Jarves.*

LUCIO MASSARI. Bolognese School: b. 1569; d. 1633.

Pupil of Passerotti and in the School of the Caracci.

65. The Entombment. Gift of Martin Brimmer.

CIMA DA CONEGLIANO: b. Friuli, ab. 1460; lived till 1517.

66. Madonna and Child.
Miss Sarah M. Spooner, Philadelphia.

GUIDO RENI (ascribed to): b. Bologna, 1575; d. Bologna, 1642.

67. Magdalen. *Harold Whiting.*

68. St. Francis in Ecstasy. A study for his large picture, "The Patron Saints of Bologna."
Edward T. Potter, Newport.

69. Sleeping Boy. *Miss Mary Amory Greene.*

GUIDO CAGNACCI (Canlassi): 1601–1681.

70. The Magdalen. *Edward C. Cabot.*

A. CARRACCI (?).

71. Head of a Man. *Athenæum.*

IN THE HALL.

GIOVANNI PAOLO PANNINI: b. Italy, 1691; d. Rome, 1764.

Lived chiefly at Rome, where he attained great reputation by his views of ruins and other architectural subjects.

80. Roman Picture Gallery. *Athenæum.*

81. Interior of St. Peter's. *Athenæum.*

SPANISH SCHOOL (ascribed to Murillo).

82. Rebekah at the Well. *Athenæum.*

CRISTOFANO ALLORI: b. at Florence, 1577; d. 1621.

A pupil of his father and Pagani. An excellent portrait painter and skilful landscape artist. His paintings are not numerous.

83. Judith. (A copy.) *Athenæum.*

CARLO MARATTI: b. at Camurano, Italy, 1625; d. Rome, 1713.
After the death of Cortina and Sacchi, he was for half a century the most distinguished painter in Rome. In 1702 and 1703 he restored, with the sanction of Pope Clement XI., the frescos of Raphael in the Vatican, which had been suffered to fall into a state of decay and imminent ruin.

84. Chris and the Woman of Samaria. *Athenæum.*

VASSILI VERESTCHAGIN, Russia.

85. The Private Mosque of the Great Moguls in the Palace at Delhi. Gift by Contribution.

ARY SCHEFFER: b. Dordrecht, 1795; d. 1858. (See 465.)
Officer of the Legion of Honor. A pupil of Guérin. At first a painter of *genre*, but later devoted to religious subjects.

86. Eberhart, Count of Würtemberg, mourning over the body of his son. *Athenæum.*

WILLIAM PAGE. (See 158.)

87. Holy Family. *Athenæum.*

JEAN FRANÇOIS HUÉ: b. St. Arnauld-en-Yvelines, 1751; d. Paris, 1823.

88. The Shipwreck. *Athenæum.*

GUSTAVE DORÉ.

89. Summer. Gift of Mrs. Walter Baker.

LUCA GIORDANO, Naples, 1632, 1705.
Pupil of Pietro da Cortona.

91. The Flaying of Marsyas. *Athenæum.*

FREDERIC P. VINTON.

92. Portrait of William Warren.

TH. RIBOT: b. Breteuil, 1823.

93. The Children's Prayer. *Frederick R. Sears, Jr.*

GUSTAVE COURBET. 1819–1877.

94. Valley of the Loue. *Frederick R. Sears, Jr.*

95. After the Storm. *Frederick R. Sears, Jr.*

ALLSTON ROOM.

EARLY AMERICAN SCHOOL, ENGLISH SCHOOL.

WASHINGTON ALLSTON: b. South Carolina, 1779; d. at Cambridge, Mass., 1843.

Soon after graduation from Harvard College, in 1800, he entered the Royal Academy of London. His first work of importance, "The Dead Man Revived," gained a prize of two hundred guineas from the British Institute, and was purchased by the Philadelphia Academy of Fine Arts. In 1818 he opened a studio in Boston. (See also Nos. 177 to 180, and 460 to 470.)

101. Elijah fed by the Ravens.
Gift of Mrs. and Miss Hooper.

102. Rosalie. *Nathan Appleton.*

Oh! pour upon my soul again
That sad unearthly strain,
That seems from other worlds to plain.
— *W. A.*

103. Portrait of himself; painted at Rome between 1801–1805. Bequest of Miss Alice Hooper.

104. Landscape.
Gift of Wm. H. Sumner to the *Athenæum.*
Painted when at college.

105. Portrait of Benjamin West, P. R. A. *Athenæum.*
The head painted in London, 1814; drapery and background added in 1837, Cambridge.

106. Isaac of York. *Athenæum.*
Ivanhoe.

107. Rising of a Thunder-storm at Sea, pilot boat going off to a ship. Purchased.

M. F. A.

108. The Witch of Endor. *Edward G. Gardiner.*

109. Moonlight. *Wm. Sturgis Bigelow.*

110. Roman Lady. *Mrs. J. Elliot Cabot.*

Nos. 111 to 118B deposited by the heirs of Washington Allston.

111. Christ healing the Sick. No. 171 is the First Study.

112. Death of King John.

113. Head of a Woman in profile.

114. Marriage Feast at Cana.

This is painted over a print of Paul Veronese's picture in the Louvre.

115. Dido and Anna.

116. Landscape.

117. Copy of Rubens's Cupid playing with the helmet of Mars.

118. Belshazzar's Feast. (In the Hall.)

"It is known that Mr. Allston began the picture in London before his return to his native country, and had very nearly finished it here fifteen or twenty years ago. Being obliged to quit the room in which he worked upon it, and unable immediately to find another large enough for the purpose, the picture was rolled up and laid aside. Various circumstances prevented his resuming the work until within a few years before his death. At one period it was considered by himself as requiring not many weeks' labor to complete it. In that state it was seen by some friends, to whom it appeared a finished picture. For some reason, however, the artist thought that the effect of the composition would be improved by a change in the perspective, and, in connection with this, an enlargement of the figures in the foreground. With this view, the king, the queen, and the soothsayers were to be repainted. He undertook the labor, and the entire figure of the king, except the left foot, and the heads of the soothsayers, were erased. What progress he had made in restoring these will be readily seen, as the picture is in every respect as he left it; except that the original figure of the king, now pumiced down so as to leave little more than the first color, was found covered with a uniform coat of dead color, which completely obliterated even the outline and of the new figure he had repainted, but not finished, only the right hand."

"Upon the head of the soothsayer, who faces the spectator, are the last touches ever made by the pencil of the artist, and but a few hours before his death." —1845.

118 A and B. Studies for the above (in the Hall).
(See also Nos. 169 to 174, and Nos. 460 to 470.)

F. WALKER.

119. Portrait of Washington Allston. Painted in London, about 1807. Bequest of John E. Allston.

GILBERT STUART: b. Rhode Island, 1755; d. Boston, 1828.

Educated at the University of Glasgow. Pupil of Benj. West, in London. After having practised with great success as a portrait painter in London, he returned to America in 1792, and settled for a time in Philadelphia. In 1807 he removed to Boston, where he afterwards died.

120. Washington. The "Athenæum" Head.

Painted from life, in 1796. Bought after Stuart's death, of his widow, and presented to the *Boston Athenæum.*

"A letter of Stuart's which appeared in the New York *Evening Post* in 1863, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795; to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mt. Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished."

This painting, in which the *left* side of the face is turned to the spectator, is the third portrait mentioned above; of it some fifty copies by Stuart's hands have been traced.

The second is now in London. Of the first, painted in 1795, and subsequently rubbed out, in which the *right* side of the face was shown, only three or perhaps four copies are known to exist.

121. Martha Washington.

Painted at the same time as the above.

122. Washington at Dorchester Heights.

Presented to the city of Boston by Hon. Samuel Parkman, 1806. Painted by Stuart in nine days. Deposited in the Museum of Fine Arts for safe keeping.

From Faneuil Hall.

123. Portrait of Judge Stephen Jones.

Mrs. Anne Richards.

124. Gen. Henry Knox; b. 1750, d. 1806.

Deposited at the Museum of Fine Arts.

From Faneuil Hall.

125. Hon. Josiah Quincy, Mayor of Boston, 1823–1829: b. 1772, d. 1864.

Presented by his daughter, Miss Eliza Susan Quincy.

126. Portrait of John Richards. *Mrs. Anne Richards.*

128. Portrait of Mrs. Betsey Hartigan, Dublin (about 1790). *Mrs. E. P. Lull.*

129. Portrait of Rev. John Sylvester Gardiner.

Mrs. John S. Cushing.

130. Portrait of himself.

Bequest of Mrs. Harrison Gray Otis.

G. Stuart Newton: b. 1794, at Halifax, N. S.; d. England, 1833.

Pupil of his uncle, Gilbert Stuart, in Boston. Went to England in 1818, after having visited Italy, and became a student of the Royal Academy. In 1832 became a member of the Royal Academy; but the picture exhibited in the following year, "Abelard in his Study," was his last work.

131. A Spanish Girl. *Miss Anna G. Gray*

132. "Forsaken." Bequest of Thomas G. Appleton.

133. Portrait of himself.
Bequest of Mrs. Harrison Gray Otis.

134. Portrait of himself. *Mrs. T. W. Dewing.*

FRANCIS ALEXANDER.

136. Portrait of N. P. Willis.
Bequest of Mrs. Harrison Gray Otis.

JOHN SINGLETON COPLEY: b. Boston, Mass., 1737; d. 1815.

Historical and portrait painter, of English and Irish extraction. He left Boston for Italy in 1774, having already attained eminence as a portrait painter. In 1775 he established himself in London, where he became a member of the Royal Academy in 1779. At this time he executed his masterpieces, "The Death of Lord Chatham" and "The Death of Major Peirson," both now in the National Gallery of London.

137. Portrait of John Hancock. *From Faneuil Hall.*

138. Portrait of Samuel Adams. *From Faneuil Hall.*

139. Portrait of Col. Sparhawk. *Samuel B. Rindge.*

140. Portrait of the Artist and his Family.
Charles Amory.

The artist stands behind. Before him is Mr. Richard Clarke, father of Mrs. Copley, who, seated on a sofa, caresses her son, John, the future Lord Lyndhurst, three times Lord Chancellor of England. In front stands her daughter, Elizabeth, afterward Mrs. Gardiner Greene.

141. Watson and the Shark.
Gift of Mrs. George von L. Meyer.

Depicts the rescue, in the harbor of Havana, of Brook Watson (afterward Lord Mayor of London) from a shark, but not until he had lost a leg. Watson described the incident minutely to Copley, when a fellow-passenger on the voyage to England.

142 and 143. Portraits of Mr. and Mrs. Epes Sargent, 2d.
Arthur Dixwell.

144. Portrait of John Scollay. *Dr. W. S. Bigelow.*

145. Portrait of Mrs. Col. Browne.
Bequest of Mrs. Elton.

146. Portrait of Mrs. Metcalf Bowler.
Mrs. J. C. Livingston, New York.

147. Venus and Mars.
This is perhaps the earliest of Copley's paintings.
Dr. Francis H. Brown.

148. Study for the Family Portrait. Lord Lyndhurst and his Mother. *Miss Mary Amory Greene.*

149. Portrait of Thos. Cary (in the Hall). *Thos. G. Cary.*

JONATHAN B. BLACKBURN: b. Connecticut, about 1700; d. after 1760.

150. Portrait of Col. Jonathan Warner, of Portsmouth, N. H. Purchased.

151 and 152. Portraits of Mr. and Mrs. Charles Apthorp.
Mrs. L. M. Sargent.

JOHN SMIBERT: b. in Edinburgh, Scotland, 1680; d. Boston, U. S. A., 1751.

Spent three years in Italy, copying works of Titian, Rubens, and Van Dyck; then returned to London, and began portrait painting. He accompanied Bishop Berkeley to Bermuda, and settled in Boston in 1725, where he resided, practising portrait painting until his death. He painted the portraits of the most eminent magistrates of New England and New York, of his day.

153. Judge Edmund Quincy.
Gift of the Children of Josiah Quincy.

154. Portrait of Mrs. Hannah Gardiner McSparren.
Bequest of Mrs. Elton.

155. Portrait of Hannah (Pemberton) Colman.
Henry Davenport.

GEO. P. A. HEALY: b. Boston, 1808.

156. Portrait of himself.
Bequest of Mrs. Harrison Gray Otis.

157. Portrait of Longfellow.
Bequest of Mrs. Harrison Gray Otis.

WILLIAM PAGE: b. Albany, 1811; d. Tottenville, 1885.

Studied under Prof. Morse and at the National Academy. Worked in New York and Boston, and afterwards was for many years the leading American portrait painter in Rome.

158. Portrait of W. Lloyd Garrison.
Gift of Mrs. Francis G. Shaw.

159. Portrait of John Quincy Adams. *From Faneuil Hall.*

REMBRANDT PEALE: b. Pennsylvania, 1787; d. Philadelphia, 1860.

160. Portrait of Rammohun Roy. *Athenæum.*

CHARLES W. PEALE: b. Maryland, 1741; d. Philadelphia, 1827.

161. Head of Washington. Sumner Bequest.

JOHN TRUMBULL: b. Connecticut, 1756; d. New York, 1843.

A son of the first governor of Connecticut after the separation from Great Britain. He served for quite a period in the army of the Revolution. In 1780 he went abroad and studied for some time with Benj. West. In 1786 he produced his first considerable work, "The Death of General Warren." In 1794 he went to England as secretary to Minister Jay, and remained there ten years, and again lived there from 1808 to 1816, till his final return to the United States. He then painted the four large pictures in the Capitol at Washington. He was the first president of the American Academy of Fine Arts, founded in 1816. Resided in New Haven from 1837 to 1841.

162. The Sortie from Gibraltar, Nov. 27, 1781. *Athenæum.*
Engraved by Sharp.

163 and 164. Portraits of Mr. and Mrs. Stephen Minot.
Gift of Miss Minot.

165. Priam receiving the body of Hector. *Athenæum.*

166. Portrait of Alexander Hamilton.

Painted for Col. Thomas H. Perkins; by him bequeathed to Mr. Winthrop.

Bequest of Hon. Robert C. Winthrop.

SULLY.

167. The Torn Hat. *Miss Margaret Greene.*

BENJAMIN WEST: b. Springfield, Pa., 1738; d. 1820.

He began his career as a portait painter in Philadelphia. In 1760 he went to Rome, and remained in Italy three years, at the end of which time he settled in England. He was almost exclusively employed by George III. for thirty years. He was one of the original members of the Royal Academy, and succeeded Sir Joshua Reynolds as its president in 1792. He exhibited two hundred and forty-nine pictures at the Royal Academy in fifty years.

168. King Lear. *Athenæum.*

WASHINGTON ALLSTON. (See 101–118, 460–470.)

169. The Prophetess: an Outline.

170. Lorenzo and Jessica.

171. First Study for "Christ healing the Sick." (See 111.)

172. Head of a Jew. *Athenæum.*

173. Jew's Head. *Miss Mary Amory Greene.*

GILBERT STUART. (See above Nos. 120–130.)

177. Portrait of Dr. Samuel Danforth; ob. 1829.
Massachusetts Medical Society.

178. Portrait of Joseph Coolidge, 2d.
J. Randolph Coolidge.

JOHN NEAGLE.

179. Portrait of Gilbert Stuart. *Athenæum.*

UNKNOWN.

180. Portrait of Washington Irving. *Athenæum.*

UNKNOWN. Ascribed to ZUCCARO.

185. Portrait of Shakespeare.

Cut from the wall of the old Globe tavern.
Bequest of Mrs. Harrison Gray Otis.

SIR GODFREY KNELLER: b. Lubeck, 1646; d. Twickenham, 1723.

186. Equestrian portrait of William III.
J. Templeman Coolidge, Jr.

WILLIAM ETTY.

187. Reclining Figure. Estate of *John H. Sturgis.*

SIR JOSHUA REYNOLDS: b. England, 1723; d. 1792.

In 1768 he was unanimously elected president of the then newly established Royal Academy of Arts, in London, and was knighted by George III. on the occasion.

188. Portrait of Miss Louisa Pyne.
Gift of Thos. G. Appleton.

189. The Banished Lord. Bequest of Stephen H. Perkins.

190. Portrait of a Child. *Mrs. J. S. Howe.*

SIR THOMAS LAWRENCE: b. 1769; R. A., 1794; P. R. A., 1820; d. 1830.

From the time of his election as a member of the Academy, to his death, his career as a portrait painter was unrivalled; he contributed from 1787 to 1830, inclusive, three hundred and eleven pictures to the exhibitions. The portraits of the Emperor Francis, of Pius VII., and of Cardinal Gonsalvi, in the Waterloo Gallery at Windsor, are among the masterpieces of the art of portraiture.

191. Portrait of Benj. West.
Bequest of Stephen H. Perkins.

RICHARD PARKES BONINGTON: b. England, 1801; d. 1828.

192. A Scene from Gil Blas.
Bequest of Thomas G. Appleton.

JOHN CONSTABLE: b. England, 1776; d. 1837.

193. Rochester Castle. Bequest of Thomas G. Appleton.

SIR PETER LELY: b. in Westphalia, 1618; settled in England, 1641; d. 1680.

An imitator of Van Dyck. "The Beauties of the Court of Charles II.," at Hampton Court Palace, are among the best preserved of his works.

194. Portrait of Sir Charles Hobby.
Bequest to the Athenæum from Mrs. Louisa Lee Waterhouse.

195. Portrait of the Duchess of Cleveland.
Charles Sumner bequest.

J. F. HERRING, Sr.

196. Ducks. Bequest of Charles Sumner.

DUTCH ROOM.

DUTCH, FLEMISH, AND GERMAN SCHOOLS.

REMBRANDT VAN RYN: b. Leyden, 1607; d. Amsterdam, 1669.

200 and 201. Portraits of Dr. Nicholaus Tulp and his wife — signed and dated 1634.

Dutuit *L'Œuvre Complet de Rembrandt*, p. 52.

Gift of Frederick Lothrop Ames.

DAVID TENIERS: b. at Antwerp, 1610; d. at Brussels, 1694.

202. The Interior of a Butcher's Shop. [1030.]

In the foreground at the right, a young and pretty girl is cleaning the lungs and liver of an enormous ox suspended at the centre of the picture. She is seen in profile turned to the right, and looking in the opposite direction to watch a dog who is drinking the blood which has fallen into a pan placed under the ox. The butcher is passing out by a door in the background on the right, where are seen near a fireplace the master of the house and a servant. The head of the animal is placed upon a bench. On the left the hide is thrown in a heap upon the floor, and the tongue is hung upon the wall. A wild duck, a cabbage leaf, and some household utensils complete this strikingly realistic picture, in which Teniers shows his skill in reproducing everything with that scrupulous exactitude and facility of execution, that delicacy, and that power of harmony which distinguish him in such a high degree. This vigorous painting — model of finished work — was etched by the master himself. Signed in full below at the right. Smith, Catalogue raisonné, Vol. III., p. 397, No. 517.

On wood: height, 0 m. 67 cent.; width, 0 m. 90 cent.

From a bequest of Sidney Bartlett.

203. The Alchemist. "La Grimoire d' Hippocrate."

Mrs. Francis Brooks.

SIMON VERELST: entered in 1666 in the Association of Artists at the Hague.

204. Still Life. [1043.]

A dead partridge is suspended by a string tied to its claw the left wing broken; below, a kingfisher lying upon the table. Verelst, whose principal compositions are highly prized in the English collections, is an artist of very great talent, who has been surpassed by no one in the line to which he specially devoted himself. He reproduced the plumage of birds and their multiple harmonies with the most extraordinary fidelity. Signed in full upon the table.

Canvas: height, 0 m. 74 cent.; width, 0 m. 61 cent.

NICHOLAS MAAS: b. at Dordrecht, 1632; d. at Amsterdam 1693.

205. The Jealous Husband. [1060.]

A middle-aged man, driven by jealousy, leaves his study and descends the stairs softly to surprise his wife, who is talking with a young man in a room on the ground floor. Very fine example of the master; a picture worthy of his two celebrated compositions of "The Listener," one of which is at Buckingham Palace, and the other in the gallery of the Duke of Wellington, London.

On wood: 0 m. 70 cent.; width, 0 m. 50 cent

ADAM PYNACKER: b. near Delft, 1621; d. Amsterdam, 1673.

206. Landscape. Bequest of Mrs. M. B. Sigourney.

ROGIER VAN DER WEYDEN: b. Tournay, 1399 (?); d. Brussels, 1464.

207. St. Luke, the Evangelist, Drawing the Portrait of the Madonna. From the collection of the Duc de Durcal. Gift of Mr. and Mrs. Henry L. Higginson.

GABRIEL METSU: b. at Leyden, 1615; d. Amsterdam, 1668.

208. The Usurer. [1137.]

In a sombre room a widow hands a parchment, with seals attached, to an old man. A little basket holding papers

hangs upon her left arm, and in her right hand she holds a handkerchief with which she dries her tears. The old man, seated before a table covered with a red-striped cloth and heaped up with money and precious objects, wears a red cap. In his left hand he holds a piece of money, which he was preparing to weigh in the scales when interrupted by the entrance of the woman. He remains untouched by the despair which she exhibits. On the left a green curtain. This picture, of very fine harmony, broad touch, and great spirit of observation, is signed in full, and has been engraved by Leopold Flameng.

Canvas: height, 0 m. 72 cent.; width, 0 m. 65 cent.

From a bequest of Sidney Bartlett.

REMBRANDT VAN RYN: (?) b. Leyden, 1607; d. Amsterdam. 1699.

209. Danæ and the Shower of Gold. *Mrs. Francis Brooks.*

JACQUES D'ARTHOIS: b. Brussels, bap. 1613; d. after 1684.

210. Landscape with Figures.

Gift of Mrs. Francis Brooks.

ALBERT CUYP: b. at Dordrecht, 1605; d. at that place, 1691, (See 217.)

211. Dordrecht. [1151.]

In a meadow near the Meuse, a brown cow with a white head is smelling of some thistles. In the centre, a yellow cow, and a black one with white spots; beyond are lying a red cow and two others partly concealed, with a red cow spotted with white as keynote, turned toward the river, which is rippled by small boats. In the distance, Dordrecht in silhouette, the buildings of which are seen in profile against a sky gilded by the rays of a beautiful sunset. Very fine example of the master; a painting full of spirit, luminous, and with that free yet loaded brush which places Cuyp above all praise.

Wood: height, 0 m. 51 cent.; width, 0 m. 70 cent.

Athenæum.

JACOB VAN RUYSDAEL (1625–1681) *and* PHILIP WOUWERMAN (1620–1668).

212. The Ruined Cottage. [1133.] (See 215, 220.)

In the centre of the composition, near a tumble-down cottage which rises beside a sandy and rough road, a horseman has just alighted. A farm boy, who is looking at a little dog, holds the horse, which is a dappled gray. Before the hut, a valet seated on the ground keeps watch upon another dog and the baggage of the traveller. At the left, where the road forks, a man and a woman are resting in a meadow. On the right, a path leads to a field and to a farm-house surrounded by trees. The sky is filled with clouds, which seem to presage bad weather, but the rays of the sun dissipate them here and there, and strike upon the traveller. The figures are by Philip Wouwerman. This picture, of high rank in the works of the artist, figured at the celebrated exhibition of "Treasures of Art" at Manchester, the label of which is upon the back. Described with the greatest praise by Burger in his "Treasures of Art Exhibited at Manchester."

Canvas stretched on wood: height, 0 m. 42 cent.; width, 0 m. 51 cent.

From a bequest of Sidney Bartlett.

JAN VAN HUYSUM: b. at Amsterdam, 1682; d. there, 1749.

213. Vase of Flowers. [1101.]

A vase of sculptured marble, on which are represented children wrestling, stands in a niche upon a griotte marble bracket, and holds a superb bunch of roses, narcissus, hyacinths, primroses, and peonies, with poppy buds at the top, just ready to open. A rose upon which rests a butterfly, and a peony with broken stalk, hang over the edge of the vase. Very important work of the master. Signed in full, on the right, upon the plinth.

Height: 0 m. 98 cent.; width, 0 m. 79 cent.

From a bequest of Stanton Blake.

SOLOMON RUYSDAEL.

214. The Ford. *The Heirs of Mrs. B. D. Greene.*

JACOB VAN RUYSDAEL: b. at Haarlem, 1625; d. there, 1681 (See 212, 220.)

215. Skirt of the Forest. [1121.]

A marsh extends over all the foreground and in the distance towards the right, enclosed by banks covered with a luxuriant vegetation. The forest begins on the left, and the foliage of the beech, tinged with yellow by the rays of the sun, detaches itself from the darker foliage of the oak and alders. A man is fishing with a rod, and some ducks swim in the water filled with snags and weeds. Landscape full of grandeur, and executed in the most skilful manner. Signed with a monogram.

Canvas: height, 0 m. 57 cent.; width, 0 m. 72 cent.

D. VAN SANTVOORT.

216. Portrait of a Lady. Gift of Denman W. Ross.

ALBERT CUYP. (See 211.)

217. Portrait of his Daughter. Bequest of Chas. Sumner.

VAN OSTADE.

218. Kermesse. *J. Templeman Coolidge, 3d.*

WILLEM KALF: b. 1630; d. 1693.

219. Fruit and Vegetables. [1050.]

Upon a table covered with an olive cloth are grouped fruits and vegetables, rendered with extraordinary vigor and truth. On the left, seven quinces, some of which are still attached to the branch; on the right, gourds and melons, and two bunches of asparagus. Behind, two willow baskets hold peaches, nectarines, plums, bunches of white and black grapes, and branches of plum-tree, figs and mulberries, loaded with fruit. Very fine piece of painting. Engraved in *L'Art* by Em. Salmon.

Canvas: height, 0 m. 82 cent.; width, 0 m. 95 cent.

RUYSDAEL, JACOB VAN. (See 212, 215.)

220. Copy of a Landscape by, and figures by Berghem. *Athenæum.*

DAVID VINCKENBOOMS: b. Mechlin, 1578; d. Amsterdam, 1629.

221. A Fight with Death. Sumner Bequest.

PETER PAUL RUBENS: b. Westphalia, 1577; d. Antwerp, 1640.

Studied in Antwerp; resided in Italy and Spain, 1600–1608; afterwards settled in Antwerp, and died there, 1640. In 1625 he completed the celebrated series of pictures for the palace of the Luxembourg, now in the Louvre, commemorating the marriage of Marie de Medicis and Henry IV. of France. In 1628 he was sent on a diplomatic mission to Philip IV. of Spain by the Infanta Isabella, and in the following year he was sent on a similar mission to Charles I. of England, by whom he was knighted in 1630. He died possessed of immense wealth, and was buried with extraordinary pomp in the church of St. Jacques, in Antwerp. His pictures are exceedingly numerous, amounting to several thousands, but many of them were painted from his sketches by his scholars.

"Rubens," says Sir Joshua Reynolds, "was perhaps the greatest master in the mechanical part of the art, the best workman with his tools, that ever exercised a pencil. . . . His animals, particularly his lions and horses, are so admirable that it may be said they were never properly represented but by him. His portraits rank with the best works of the painters who have made that branch of the art the sole business of their lives. The same may be said of his landscapes. Rubens's masterpiece is generally considered 'The Descent from the Cross,' at Antwerp. He is still seen to great advantage at Antwerp; but probably the best idea of his great and versatile powers is conveyed by the collection at Munich, in which are ninety-five of his works, several of them masterpieces."

222. Bacchus with Attendant Faun and Satyr.

WILLIAM VAN DE VELDE: b. Amsterdam, 1633; d. 1707.

A pupil of Wynants.

223. Sea Piece. Bequest of Stephen H. Perkins.

FLEMISH SCHOOL.

224. Portrait of a Man. *Mrs. Chas. C. Perkins*

GERMAN SCHOOL.

225. Deposition from the Cross.
Bequest of Chas. Sumner.

HANS HOLBEIN, (attributed to).

226. Portrait of a Man. Sumner bequest.

GASPARD NETSCHER: b. at Heidelberg, 1636; d. 1684.

227. Soap-bubbles (1048).

Two young children are amusing themselves blowing soap-bubbles from a window, decorated on the outside with two allegorical caryatides of Freedom and Servitude, and with a bas-relief representing cupids playing. The little boy, sitting upon the window-seat, holds a pipe in his hand and watches the ascent of one of the bubbles. The little girl, inside, holds a shell with the soapsuds. A curtain, partly lifted, discloses some pieces of furniture in the room. Canvas: height, 0 m. 48 cent.; width, 0 m. 40 cent.

HUYSMAN, of Mechlin: b. Antwerp, 1684; d. Mechlin, 1727.

228. Landscape. *Dr. Henry J. Bigelow.*

G. HONTHORST (Gherardo dalle Notti).

229. Italian Mountebank. *Dr. Henry J. Bigelow.*

JAMES KIERINCX: b. Utrecht, 1590; d. Amsterdam, 1646.

He painted landscapes of considerable celebrity, in which the figures were inserted by Poelenburg. He went to England in the reign of Charles I., and accompanied that monarch to Scotland.

230. The Ferry.
Presented by the heirs of the late J. A. Blanchard.

HANS HOLBEIN: b. Augsburg, 1498; d. in London, 1554.

German school. A *protégé* at Basle of the printer Auerbach, whose editions he enriched with remarkable compositions, and of Erasmus, of whom he made an excellent portrait, he quickly acquired a great reputation.

M. F. A.

On his going to England, Erasmus intrusted him with his portrait for Sir Thomas More, his friend, and added a hearty letter of recommendation. He arrived in England in 1525. The High Chancellor received him with distinction, lodged him in his palace, occupied him for three years, and presented him to the king, Henry VIII., who appointed him the royal painter, and covered him with honors. He died at London, 1554, of the plague.

231. A Donor and his two patron saints, Peter with the keys, Paul with a sword. German school of the first half of the sixteenth century. Attributed to Hans Holbein the younger.

This picture was bought at Leipsic, where it had been in the possession of one family for a couple of centuries, by a young American, who took it to Berlin and submitted it to the judgment of an expert, by whom it was pronounced to be an original by Holbein.

So many false attributions of pictures to famous painters have, however, been made, even by the best connoisseurs, that it is well to avoid positiveness in such matters. The picture is certainly a most excellent representative of the school of Holbein, if it be not by the master himself. Every part, even to the most minute accessories, is highly finished; the shadows are transparent; the robe of St. Peter and the missal rich in color; the subdued arabesques in the background charming in taste; and lastly, the hands, like those painted by Holbein, are so literally rendered that their truth to life can only be appreciated by looking at them with a magnifying-glass.

Between the head of the donor and the heads of the saints, there is a strange disproportion in respect to size, which, more than anything else in this picture, would inspire doubt as to its having been painted by the great artist of Augsburg and Basle. The heads of the saints are not unworthy of him; that of St. Paul is intellectual and refined, and that of St. Peter, though of a somewhat common type, is full of sentiment.

Athenæum.

PETER BOËL: b. Antwerp, 1625; d. 1680.

Pupil of Snyders and of De Waal. Worked in Rome, Geneva, and Antwerp. His subjects were generally fruit, animals, and flowers. Became court painter in France after the death of Nicasius.

232. Flower Piece. *Athenæum.*

SIMON DE VLIEGER: b. Rotterdam, ab. 1600; d. Amsterdam, ab. 1660.

233. Marine. Bequest of Chas. Sumner.

ARTIST UNKNOWN.

234. John Eliot, the Apostle to the Indians.
Harold Whiting.

ANTHONY VAN DYCK: b. Antwerp, 1599; d. London, 1641.

235. Deposition from the Cross.
Mrs. A. B. Blodgett, New York.

VAN HUGHTENBERG: b. Haarlem, 1646; d. 1733.

236. Battle Scene. *Nathan Appleton.*

ADRIAN BRAUWER.

237. Portrait of himself. *Mrs. Thos. R. Gould.*

For sale.

GERARD DOUW. (A copy ?)

239. The Lace-maker. Chas. Sumner bequest.

DUTCH SCHOOL.

240. Boors Drinking, ascribed to Van Ostade.
C. W. Galloupe.

241. The Broken Pitcher, ascribed to Jan Steen.
C. W. Galloupe.

242. Interior of a Kitchen. Charles Sumner bequest.

243. Evening Landscape. *Athenæum.*

JAN WEENIX: b. Amsterdam, 1640; d. 1719.

248. Fowl. *Miss Charlotte Hunnewell.*

249. Dead Game. *Louis Cabot.*

JOHN DAVID DE HEEM: b. Utrecht, 1600.

250. Hock Glass and Fruit. *Mrs. Francis Brooks.*

FOURTH PICTURE GALLERY.

WINSLOW HOMER.
251. The Fog Warning. *The Otis Norcross Fund.*

WILLIAM M. HUNT. (See Nos. 389 to 396.)
252. Spring Chickens. *Mrs. Wm. M. Hunt.*

DENNIS M. BUNKER.
253. Jessica. Gift by Contribution.
254. Meadow Lands. Gift of Miss Susan Upham.

J. APPLETON BROWN.
255. Snow Scene. *Louis Cabot.*

J. J. ENNEKING.
256. Landscape. *The Artist.*
257. Portrait of Geo. Fuller. *The Artist.*

MISS A. E. KLUMPKE.
258. Mother and Son. *J. Randolph Coolidge.*

JOSEF ISRAELS.
259. The Convalescent. Gift of Geo. A. Goddard.

J. M. W. TURNER.
260. The Bay of Naples. *Mrs. A. Burnham.*

EUGÈNE FROMENTIN, 1820–1876.
261. Khan in Algiers. Bequest of J. W. Paige.
262. Arab Horses on a Beach. *Charles A. Kidder.*
263. Arabs Crossing a Stream. *Josiah Bradlee.*

C. F. DAUBIGNY.
264. Landscape, 1858. *Charles A. Kidder.*

IGNAS MARCEL GAUGENGIGL.
265. The First Hearing.
Moses T. Stevens, North Andover.
266. The Revenge. *John A. Lowell.*

JEAN LOUIS ERNEST MEISSONIER.

267. The Guardroom. *Mrs. H. P. Kidder.*

THOMAS COUTURE : b. Senlis, 1815 ; d. 1879.

268. A Family Group. (A sketch.) *Nathan Appleton.*

E. DELACROIX.

269. Christ on the Sea of Galilee. *Josiah Bradlee.*

NARCISSE DIAZ DE LA PEÑA: b. Bordeaux, 1808; d. Mentone, 1876.

270. Bath of Cupids.
Miss Sarah M. Spooner, Philadelphia.

ALEXANDRE G. DECAMPS.

271. Don Quixote Charging the Sheep. *Josiah Bradlee.*

LOUIS EUGÈNE LAMBERT: Paris.

272. Cat and Kittens. *Miss S. M. Spooner.*

FRANÇOIS SAINT BONVIN : b. Vaugirard, 1817.

273. Three Girls. *Miss Charlotte Hunnewell.*

JEAN LÉON GÉROME.

274. Greek Slave. Gift of Geo. A. Goddard.

CONSTANT TROYON. (See Nos. 369 to 371.)

275. Sketch bought at the sale of Troyon's works.
Josiah Bradlee.

276. Landscape with Sheep.
Bequest of Thomas G. Appleton.

JEAN FRANÇOIS MILLET. b. Gréville, 1814; d. 1875.
Pupil of Delaroche.

277. Woman Spinning. *Miss Jane Hunt.*

NARCISSE DIAZ DE LA PEÑA: b. Bordeaux, 1808; d. Mentone, 1876.

278. Nymph Bathing. *Miss Jane Hunt.*

HORACE VERNET: b. Paris, 1789; d. Paris, 1863.

279. Study for Judith, painted at Rome, 1830.
Gift of Mrs. S. D. Warren.

WALTER GAY.

280. The Weaver. *The Artist.*

THEODORE ROUSSEAU.

281. Landscape: Cows Drinking at a Pool.
Bequest of Thomas G. Appleton.

GEORGE FULLER: b. Deerfield, Mass., 1822; d. Boston, 1884.

282. The Quadroon. *Mrs. S. D. Warren.*

GEORGE INNESS.

283. The Catskills. *Miss Annie A. Whidden.*

THOMAS ROBINSON.

284. Sheepfold. *Lucius L. Hubbard.*

JOHN B. JOHNSTON, Boston.

285. The Newborn Calf.

286. Landscape, with Cattle. Gift of Artists of Boston.

FREDERIC P. VINTON.

287. Portrait of Dr. D. Humphrey Storer. *Med. Library.*

MISS MARY B. HAZELTON.

288. A study. *The Artist.*

J. L. A. T. GÉRICAULT: b. Rouen, 1791; d. Paris, 1824.

289. Study of a Cuirassier, dated 1818.
Gift of S. D. Warren.

WALTER GAY, Paris.

290. At the Garden Gate. *Louis Cabot.*

291. Monk Reading. *The Artist.*

MISS M. L. MACOMBER, Waverley, Mass.

292. Love's Lament. *The Artist.*
For Sale.

293. A Magdalen. *The Artist.*
For Sale.

LOUIS LELOIR: b. Paris, 1843; d. 1884.

294. Rallying the Troops after Victory.
Miss Sarah M. Spooner, Philadelphia.

P. J. CLAYS.

295. On the Waal. *Thomas Wigglesworth.*

K. AIG.

296. Officer of Cuirassiers. *Miss Charlotte Hunnewell.*

MARTIN RICO: b. Madrid.

297. Venice. *Mrs. Charlotte E. W. Buffington.*

S. TUCKERMAN.

298. Cottages among the Dunes. *Louis Cabot*

D. F. DAUBIGNY.

299. Landscape. *Miss Charlotte Hunnewell.*
300. Spring Morning. *Mrs. Charlotte E. W. Buffington.*

A. VOLLON.

301. Flowers. *Louis Cabot.*

GUSTAVE RICARD: b. Marseilles, 1823; d. Paris, 1872.

302. Head. *Frederick R. Sears, Jr.*

ELIHU VEDDER, Rome: b. New York, 1836.

303. The Lair of the Sea Serpent.
Bequest of Thomas G. Appleton.
304. Italian Landscape. Bequest of Chas. Sumner.
305. Dominican Friars. *Miss Jane Hunt.*
306. The Heart of the Rose. *Mrs. Daniel Merriman.*

DIAZ. 1852.

307. Forest of Fontainebleau. *J. Randolph Coolidge.*

EDOUARD GRÜTZNER: b. Silesia, 1846.
Pupil of Piloty, Munich.

308. The Happy Monk.
Miss Sarah M. Spooner, Philadelphia.

DIAZ.

309. Landscape. *Josiah Bradlee.*
310. Venus and Cupid. *Josiah Bradlee.*

C. WILDA, Austria.

311. Fallen Asleep. An Interior. *Miss S. M. Spooner.*

WM. BABCOCK.

312. Flowers. *Mrs. Frederick Frothingham.*

R. H. FULLER.

313. Landscape. Gift of George A. Goddard.

J. JIMENEZ Y ARANDA.

314. A Sermon in the Courtyard of the Cathedral of Seville. *Miss Sarah M. Spooner, Philadelphia.*

F. DEFREGGER.

315. Head of a Woman. *Simpson C. Heald.*

G. KÜHL.

316. The Burgomaster's Daughter. *Louis Cabot.*

MISS FRANCESCA ALEXANDER.

317. Madonna and Child. *Mrs. E. M. Wheelwright.*

GEORGE FULLER.

318. Portrait of a Boy. Gift of E. W. Hooper.
319. Viola. *Mrs. Fuller.*
320. Moonrise. *Mrs. Fuller.*

JOHN LAFARGE.

321. Halt of the Wise Men. Gift of Edward Hooper.
322. Head of a Boy. *Edward W. Hooper.*

ROBERT W. VONNOH.

323. Portrait of a Lady. *Wm. Ordway Partridge.*

CHARLES WALTER STETSON.

324. The Rajah's Peacocks. *The Artist.*

MAX GAISSER.

325. Discussing the News.
Miss Sarah M. Spooner, Philadelphia.

FIFTH PICTURE GALLERY.

JEAN BAPTISTE COROT: b. Paris, 1796; d. 1875.

Studied under Michallon and Victor Berlin, and then passed several years in Italy.

350. Dante and Virgil entering the Infernal Regions.
Gift of Quincy A. Shaw.

351. Forest of Fontainbleau.

Exhibited at the Salon of 1846. The next year Corot was decorated with the Cross of the Legion of Honor.

Gift of Mrs. S. D. Warren.

352. Landscape with Figures. *Miss S. D. Spooner.*

353. Moonlight. *J. Randolph Coolidge.*

354. By the River. *Simpson C. Heald.*

355. Nymphs bathing, — an unfinished landscape.
Gift of James Davis.

356. Près Gisors.
Gift of Mr. and Mrs. Frederick Frothingham.

357. Portrait of the Sculptor, Rude.
Gift of Mrs. S. D. Warren.

358. Landscape. *Frederick R. Sears, Jr.*

359. A June Morning, Ville d'Avray.
Mrs. E. D. Buffington, Worcester.

360. Landscape with Bridge.
Mrs. E. D. Buffington, Worcester.

GEORGE INNESS.

361. The Rising Storm. Gift of George Higginson.

CH. JACQUE.

362. Sheep on a Hillside. *Simpson C. Heald.*

J. MCNEIL WHISTLER.

363. Lady with a Fur Jacket. *Alexander Reid, Glasgow.*

THÉODULE RIBOT: b. Breteuil, 1823.

Pupil of Glaize.

364. Bohemian Singers. *Frederick R. Sears, Jr.*
365. Head of a Spanish woman. *Frederick R. Sears, Jr.*
366. Portrait of himself. *Frederick R. Sears, Jr.*

CHARLES BARGUE: b. Paris; d. 1883.

Pupil of Gérôme.

367. The Coast Guard. *Louis Cabot.*

CONSTANT TROYON; b. Sèvres, 1810; d. Paris, 1865.

369. The Pool. *Quincy A. Shaw.*
370. Landscape with Cattle. Normandy. *Quincy A. Shaw.*
371. Cattle — Shower coming up. *Dr. E. M. Harris, Providence.*

JEAN FRANÇOIS MILLET; b. Gréville, 1814; d. 1875.

Pupil of Delaroche.

373. The Shepherdess. Gift of S. D. Warren.
374. Peasant Woman and Cow. *Quincy A. Shaw.*
375. The Planting. *Quincy A. Shaw.*
376. The Sower. *Quincy A. Shaw.*
377. The Sea, Normandy Coast. *Quincy A. Shaw.*
378. The Buckwheat Harvest. *Quincy A. Shaw.*
379. The Priory of Vauville, Normandy. *Quincy A. Shaw.*
380. The End of the Village, Gruchy (Millet's birthplace). *Quincy A. Shaw.*
383. Portrait of himself at the age of twenty-seven.

See Sensier's life, p. 76.

Gift by subscription.

384. The Homestead at Gréville.

Gift of Rev. and Mrs. Frederic Frothingham.

CHARLES FRANÇOIS DAUBIGNY: b. Paris, 1817; d. 1878.

Pupil of Delaroche.

385. Road to the Wood. Gift of Mrs. S. D. Warren.

386. Returning Home. Moonrise.
Miss Sarah M. Spooner, Philadelphia.
387. On the French Coast. *Edward M. Harris, M. D.*
388. Coquelicots. *Frederick R. Sears, Jr.*

WILLIAM M. HUNT: b. Brattleboro, Vt., 1824; d. 1879.

In 1846 entered the Academy of Düsseldorf, and afterwards studied under Couture and Millet. For three years exhibited at the Paris Salon. During the last years of his life his studio was at Boston.

389. Portrait of himself, painted in Paris, 1849.
Gift of William Babcock.
390. The Jewess. *Mrs. Wm. M. Hunt.*
391. Portrait Wm. H. Gardiner. *Mrs. Wm. M. Hunt.*
392. Girl Reading. Gift of Mrs. Chas. W. Dabney.
394. Head of "Sleep" for Anahita. *Miss Jane Hunt.*
395. The Prodigal Son. *Miss Jane Hunt.*
396. Niagara. *Mrs. Wm. M. Hunt.*

W. L. PICKNELL, Boston.

397. "Where the broad ocean heaves against the land."
Gift to the Museum.

THOMAS ALLEN.

398. "Over all the hilltops is rest,
Even thro' the trees there feelest
Scarcely a breath." *The Artist.*

THOMAS COUTURE: b. Senlis, 1815; d. 1879.

Chevalier of the Legion of Honor. Pupil of Gros and Delaroche.

399. Study for the "Volunteers of 1792."
Presented by the contribution of several persons.
400. Portrait Head. *J. T. Coolidge, 3d.*
401. Portrait of Mme. Couture.
Gift of Mrs. S. D. Warren.

ALEXANDRE GABRIEL DECAMPS: b. Paris, 1803; d. Fontainbleau, 1860.

402. Christ and the Centurion.
Miss Charlotte Hunnewell.

M. F. A.

THEODORE ROUSSEAU : b. Paris, 1812 ; d. Barbison, 1867.

403. Coucher du Soleil sur les Sables de Jean de Paris. Fontainbleau Forest.
Quincy A. Shaw.

JULES DUPRÉ: b. Nantes, 1812.

404. Une route dans les Landes.
Miss Charlotte Hunnewell.

405. Cows crossing a Stream.
Miss Sarah M. Spooner, Philadelphia.

ANTON MAUVE: b. Zaandam; d. 1888.

406. Cattle grazing. *Mrs. Franklin Gibbs.*

GEORGES MICHEL.

408. The Approaching Storm.
Frederick R. Sears, Jr.

IN THE SOUTHERN CORRIDOR.

HENRI LEROLLE.

Pupil of Lamothe. Medal, first-class, 1880.

410. By the Riverside (1881). Gift of Francis C. Foster.

A photogravure of this painting, by Goupil & Cie, was published in the Gallery of Contemporary Art, Gebbie & Co.

H. THOMPSON.

411. A Picardy Idyll. *Roswell Douglas Sawyer.*

FRANK H. RICHARDSON.

412. Moonrise. *F. H. Richardson.*

L. L'HERMITTE.

413. The Supper at Emmaus, or L'Ami des Humbles. Gift of J. Randolph Coolidge.

JOSEPH LINDON SMITH.

414. Twenty-two Water Colors. Lent by *Denman W. Ross.*

B. DE BLOIS.

415. Winter Evening. *The Artist.*

EDMUND C. TARBELL.

416. Girl with Horse. *The Artist.*

CHARLES EMILE JACQUE.

417. Spring. *Dr. E. M. Harris, Providence.*

CHARLES HERBERT WOODBURY.

418. The Tide River. Lynn Marshes. *The Artist.*

CHARLES SPRAGUE PEARCE.

419. The Widow. *The Artist.*

ROBERT BARRETT BROWNING.

420. Solitude. Gift of Mrs. Bloomfield H. Moore.

HENRY SANDHAM, Boston.

421. The Founding of Maryland. *The Artist.*

WATER COLORS, DRAWINGS, Etc.

WILLIAM MORRIS HUNT. (See Nos. 346 to 359.)

Charcoals and Crayons.

Numbers 420 to 427 were purchased at the Hunt Sale and of the Estate.

420. The Quarry.
421. Washing by the River.
422. Study of Clouds.
423. Landscape, with Water.
424. Merrimack River.
425. River Landscape.
426. Harbor View.
427. Sunrise on the St. John's River.
428 to 431. Lent by *Miss H. M. Knowlton.*
432. The Singers. Lent by *Mrs. Hunt.*
433 *a*, *b*, *c*, *d*. Four studies for the mural paintings at Albany. Lent by *Mrs. Hunt.*
434. Convent and Steps, San Remo. " "
435. Memory Sketch. " "
436. Study for Anahita. " "
437. Portrait. " "

DR. WILLIAM RIMMER, Milton, 1816–1879.

439, 440. Twelve Drawings. Purchased.
Young Lioness.
Young Lion.
Lion and Mouse.
Dante and the Lion.
Head of an Old Lion.
Evening — "Fall of Day."
The Soothsayer.
Achilles, Iliad, Book IV.
Warriors in Camp.
"Victory."
A Dead Soldier.

441. Evening — "Fall of Day" (Pastel).
442. Struggle between North and South, 1860.
Gift of Edward C. Cabot.
443. Dedicated to the 54th Regiment Mass. Vols.
Lent by *Wm. R. Ware.*

J. B. POTTER: holder of the "Paris Scholarship."
444–5. Portrait Heads, drawings.

H. D. MURPHY.
446–7. Pen and Ink Drawings.

JEAN FRANÇOIS MILLET. (See 271.)
448–9. Twenty-one Drawings, Water Colors, etc.
Gift of Martin Brimmer.

Pen and Ink.

Landscape, with Farm Buildings.
Landscape, "près Cusset."
Landscape, "Vichy, 12 juin 1886."
Landscape, with Culvert.

Water Color.

Landscape, with Rocky Stream.
Landscape, with Gate. Vichy.
Landscape — Road "près Cusset."
Landscape, with Pool.
Landscape, with Church.

Crayon.

Landscape, — trees in foreground; in background figures bearing fagots.
Shepherdess and Sheep grazing.
Shepherd Girl knitting.
Water-Carrier.
Woman feeding a Child in her lap.
Woman churning.
Women bringing fagots from a wood.
Twilight — Going Home.
Gleaners.
The Sower.

Man with Wheelbarrow.

Pastel.

450. Boy and Girl with Bird's Nest before a Figure of Pan.

451. Landscape. (Water color.)
452.
453. Three Drawings.
454.
Gifts of Rev. Frederick and Mrs. Frothingham.

455. Woman Tending a Cow.
Mrs. Frederick Frothingham.

456.
457. Water Color Studies. *Mrs. Frederick Frothingham.*

458. Killing the Hog. Gift of Mrs. S. D. Warren.

WASHINGTON ALLSTON. (See 101–118, and 177–181.)

460. Storm at Sea, 1818. (Water color.)
The ship "Galen," on which the artist returned from Europe. Drawn on shipboard after the storm.
Mr. S. Franklin Dexter.

461. Tracings from the original picture of Jacob's
462. Dream; at Petworth Castle.

463. Uriel in the Sun. Tracing from the picture at Strafford House.

464. Una. Tracing from the outline of the painting owned by Mrs. Hatch, Medford.

Sketches, unfinished oils, etc.

465. A Sibyl. Outline in chalk. Life size.

466. Ship at Sea. Sketch in chalk.

467. Same. Small size, study in oil.

468. Titania's Court. An outline.

469. "A Troubadour"? Girl in male costume.

470. Heliodorus driven from the Temple. Sketch in chalk.

The above with a large number of drawings by Allston deposited with the Museum by his heirs.

JOHN SINGLETON COPLEY. (See No. 137–151.)

471. Study for a portrait of a man. *Athenæum.*

472. Original sketch for the portrait of Lord Mansfield. *Athenæum.*

473. Study for a painting. Death of Major Pierson. *Athenæum.*

474. Study for a portrait of a lady. *Athenæum.*

475. Study, Daughter of George III. *Miss Mary Amory Greene.*

G. STUART NEWTON. (See 131–133.)

Sketches made when a pupil of the Royal Academy, 1817.

476. Samuel Rogers.

477. H. Fuseli.

ARY SCHEFFER. (See 78.)

478. The Rest in Egypt. Gift of John A. Higginson.

AFTER FRANCESCO BARTOLOZZI. 1730–1813.

479. Amorini, from the Farnesina. (Pastels.) *Chas. C. Perkins.*

MICHELANGELO BUONARROTI: b. Casentino, 1475; d. Rome, 1564.

480. The Lost Soul. *Mrs. Charles C. Perkins.*

RAPHAEL MENGS: b. Aussig, 1728; d. Rome, 1779.

481. The Entombment. A very careful drawing in black and white crayon, 4 feet by 5 feet 2 inches. Mengs was at work upon this drawing at the time of his death, as the inscription records. *Mrs. Geo. H. Chickering.*

PAUL DELAROCHE (in Print Room opposite): b. Paris, 1797; d. Paris, 1856.

482. Christ the Hope and Support of the Afflicted. A Cartoon. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which was purchased at the sale of his works at Paris in 1857 for $1,550, and is now in the Belmont

Gallery at New York. At the time of his death, Delaroche had begun to put the composition upon canvas, figures life-size. Property of the Athenæum.

SAMUEL W. ROWSE.

483. Portrait of a Lady (charcoal).
Bequest of James Russell Lowell.

F. O. C. DARLEY.

484. Two Drawings. Gift of Nathan Appleton.

PASTELS.

CONSTANT TROYON: b. Sèvres, 1810; d. 1865.

485. Oxen Ploughing. Bequest of Thomas G. Appleton

JEAN FRANÇOIS MILLET. (See Nos. 373–384 and 448–458.)

486. The Laborers. *Quincy A. Shaw.*

487. Farmyard by Moonlight. *Quincy A. Shaw.*

MAURICE QUENTIN DE LA TOUR.

488. Portrait of Louise d'Orleans. *Nathan Appleton.*

LOUIS KRONBERG.

489. Profile Head.

490. Getting Ready for the Ballet. *The Artist.*

WATER COLORS AND DRAWINGS.

ARMAND THÉOPHILE CASSAGNE.

491. Le dormoir du Nid de l'Aigle.

492. Le Charlemagne et le Roland.
Gift of Mrs. Caroline Tappan.

ED. FRÈRE.

493. New Year's Day. *Simpson C. Heald.*

MARIANO FORTUNY. 1838–1874.

494. Man Sleeping. *Mrs. G. V. Cook.*

WILLIAM HUNT, England, 1790–1864.

495. Sketch of a Boy. *Denman W. Ross.*

JOHN LAFARGE.

496. Dawn. Peak of Mava Roa, Island of Moorea, South Pacific. *Dr. W. Sturgis Bigelow.*

JOSEPH LINDON SMITH.

497. Head of the Bartolomeo Colleoni, from the Statue

by Andrea Verrocchio in the place of S. Giovanni and Paolo. Venice. Gift of Martin Brimmer.

JACQUES MARIS, The Hague.

498. Teaching the Dog. *Nathan Appleton.*

ARTHUR CROFT, England.

499. Chalets at Yeyras, Sierre. *The Artist.*

JOZEF ISRAELS, The Hague.

500. Dutch Interior. *Simpson C. Heald.*

A. MAUVE.

501. Cattle by the Water. *Louis Cabot.*

502. On the Road. *Louis Cabot.*

503. Driving the Flock. *Louis Cabot.*

504. Sheep. *Mrs. Charlotte E. W. Buffington.*

A. TEERLINK.

506. Landscape with Animals.
Bequest of William Minot.

JOHN VARLEY.

507. Snowden from Capel Cerraig. *Sidney A. Kimber.*

JOHN CONSTABLE.

508. Two drawings. Borrowdale, Morning.
St. John's Vale.
Gift of Denman W. Ross.

JOHN RUSKIN.

509. One of the Towers of Fribourg. Pen and Ink, with Color. *Mrs. John H. Sturgis.*

510. Study of Leaves. Drawing. *Mrs. John H. Sturgis.*

J. LINDON SMITH.

511. The Arno at Pisa. *Denman W. Ross.*

JOHN W. BUNNEY.

512. Choir and Apse of San Vitale, Ravenna, 1874.
Bequest of Stephen H. Perkins.

E. Roessler Franz.

513. Cypresses of the Villa d'Este, Tivoli, Rome.
Purchased at the Exhibition of English Water Colors, 1885.

Arthur Rotch.

514. The Bridge and Citadel of Würzburg. *The Artist.*

Louis K. Harlow.

515. The Wood-chopper. *The Artist.*

George Fripp, R. W. S., London.

516. Glen Slighan, Skye.
Purchased at the Exhibition of English Water Colors, 1885.

Edward D. Boit.

519. Place de l' Opera. } Gift of the
520. Place de l' Etoile, Arc de Triomphe. } Artist.

David Cox: b. n. Birmingham, 1783; d. 1859.

521. Landscape with Cattle. Sepia. *The Athenæum.*

François Louis Français.

522. Douarnenez Finistère, 1868. Gift of E. D. Boit.
India Ink. (See No. 281.)

Samuel Prout: b. Plymouth, Eng., 1783; d. Camberwell. 1852.

523. A Gothic Portal. *Denman W. Ross.*

524. Strasburg. *Denman W. Ross.*

Thomas Bewick.

526. Birds. *Denman W. Ross.*

William Blake: b. London, 1757; d. 1828.

Nine illustrations of Milton's Paradise Lost.

527. "Father! thy word is passed; man shall find grace."
Paradise Lost, Book iii., *line* 227.

528. The Creation of Eve. *Book* viii., *line* 470.
529. Satan watching the caresses of Adam and Eve. *Book* iv., *line* 366.
530. Adam and Eve sleeping. Satan, in the shape of a toad, close to the woman's ear. *Book* iv., *line* 800.
531. Raphael, with Adam and Eve. *Book* v., *line* 443.
532. Lucifer and the Rebel-angels hurled into the abyss. *Book* vi., *line* 864.
533. Eve eating the Apple. *Book* ix., *line* 791.
534. Adam and Eve taken by Michael out of Eden. *Book* xii., *line* 632.
535. The Crucifixion, foretold by Michael to Adam while Eve lies sleeping. *Book* xii., *line* 415.

Nine illustrations of the Bible. 1805–1810?

536. Plagues of Egypt. Famine. *Exodus* ix., x.
537. " " Plague. *Exodus* ix., x.
538. " " Death of the First-born. *Exodus* xii.
539. Moses erecting the Brazen Serpent. *Numbers* xxi.
540. Hell receiving the King of Babylon. *Isaiah* xiv. 9.
541. The Whirlwind in Ezekiel's Vision. *Ezekiel* i.
542. David encountering Goliath. 1 *Samuel* xvii.
543. The Woman taken in Adultery. *John* viii. 8, 9.
544. Abraham about to sacrifice Isaac. *Genesis* xxii.

Eight illustrations to Comus.

545.
- The Lady lost in the wood; the Attendant Spirit is disappearing on the right; while, on the left, Comus accosts her disguised as a simple Villager. *Comus*, *verse* 92 *and verse* 264.
- The Lady singing, seated on a bank; Comus and his rabble-rout appearing on the hill behind. *Verse* 229.
- The Attendant Spirit appearing as Thyrsis between the two brothers. *Verse* 489.
- "Two such I saw." Comus, disguised as a shepherd, looking on the two brothers clambering up the hill. *Verse* 290.

546. The Banquet. Comus standing in front with goblet and wand in hand; the Lady sitting in the enchanted chair; the monstrous rabble seated around the table. *Verse* 810.

The brothers rush in, with drawn swords, to save their sister; Comus and his rout disappearing. *Verse* 813.

Sabrina rises, attended by water-nymphs. *Verse* 888.

"Noble Lord and Lady bright,
I have brought ye new delight."

Return of the sister and brothers to their parents. *Verse* 965.

546A Christ Blessing. (*In tempera.*)
James Jackson Jarves.

WALTER CRANE, London.

547. Puss in Boots. Seven drawings,
Flora's Feast. Three drawings.
Gift of Mrs. John L. Gardner.

THE DOWSE COLLECTION OF WATER COLORS.

548 to 599. Painted for "*The British Gallery of Pictures.*" Copies of the Old Masters then owned in England. Bequeathed to the Athenæum by the late Thomas Dowse.

Portrait of Thomas Dowse. Engraved by J. Andrews after Wight. Gift of Thos. H. Chandler.

CRAIG. (?)

548. Village Festival. After Wouvermans.

P. VIOLET and PELTRO WILLIAM TOMKINS.

549. Diana and Actæon. After Titian.

CRAIG.

550. The Happy Shepherds. After Berghem.
551. Landscape. After Claude.

P. VIOLET.
552. Rachel secreting the Household Gods of Laban. After P. da Cortona.

CRAIG.
553. The Flight into Egypt. After A. Caracci.

P. W. TOMKINS.
554. Madonna and Child. After Raphael.

W. W. HODGSON.
555. Christ calling Peter and Andrew. After Domenichino.

UNKNOWN.
556. The Story of Calisto. After Poussin.

SATCHWELL.
557. A Female Head. After Giotto.

CRAIG.
558. Landscape, with Figures. Mid-day. After Claude Lorraine.
559. Landscape, Figures and Cattle. After Paul Potter.

W. WESTALL.
560. Fête on the Water at Dort. Landing of Prince Maurice. After Cuyp.

P. W. TOMKINS and HODGSON.
561. Lot and his Daughters. After Guido.

CRAIG.
562. A Windmill. After Rembrandt.

P. W. TOMKINS.
563. Madonna of the Veil; Madonna, Child, and St. John. After Raphael.

W. W. HODGSON.
564. Marriage of St. Catharine. After Parmigiano.

EVANS.
565. Portrait of Berghem. After Rembrandt.

T. W. STRUTT.
566. The Smokers. After D. Teniers, Jr.

W. W. HODGSON.
567. Portrait of Gaston de Foix. After Giorgione.

T. W. STRUTT.
568. Interior of a Cottage. After A. van Ostade.

T. UWINS.
569. St. Amand receiving St. Babo into his Abbey. After Rubens.

EUSEBI.
570. The Incredulity of Thomas. After Vanderwerf.

T. UWINS.
571. The Woman taken in Adultery. After Rubens.

CRAIG.
572. Portrait of Himself, with a violin. After G. Dow.

P. VIOLET.
573. Samuel and his Mother. After Rembrandt.

P. W. TOMKINS.
574. Madonna and Child. After Correggio.
575. Girl with a Horn-Book. After Schidone.
576. Madonna, Infant Christ, and St. John. After A. del Sarto.
577. David with the Head of Goliah. After Guercino.

P. W. TOMKINS and ANSEL.
578. Allegory of Human Life. After Titian.

P. W. TOMKINS and W. W. HODGSON.
579. Danäe. After Titian.

P. W. TOMKINS and ANSEL.
580. Holy Family. After Paris Bordone.

W. W. HODGSON.
581. The Nativity. After Ghirlandajo.
582. Holy Family, with St. John. After Raphael.
583. Holy Family. After Raphael.

SATCHWELL.

584. Madonna, Infant Christ, and Saints. After Cimabue.

W. W. HODGSON.

585. Madonna and Child. After Raphael

P. W. TOMKINS.

586. Meeting of Mary and Elizabeth. After S. del Piombo.

587. Jesus led from the Garden of Gethsemane to the High Priest. After Guercino.

W. W. HODGSON.

588. The Vision of St. Augustine. After Garofolo.

P. VIOLET.

589. Infant Christ sleeping on the Cross. After Guido.

W. W. HODGSON.

590. Christ appearing to St. Peter. After A. Caracci.

SATCHWELL.

591. Heads of Apostles. After Giotto.

P. VIOLET.

592. Christ in the Sepulchre. After Guercino.

P. W. TOMKINS.

593. Holy Family with Elizabeth and St. John. After A. del Sarto.

CRAIG.

594. Rachel secreting the Household Gods of Laban. After Murillo.

UNKNOWN.

595. Baptism of Christ. After Domenichino.

CRAIG.

596. Death of Atilius Regulus. After Salvator Rosa.

597. Landscape, with Rainbow. After Rubens.

598. Landscape, with Figures. After Claude.

599. Landscape. After Gaspar Poussin?

M. F. A.

OIL PAINTINGS.

IN THE PORCELAIN ROOM.

CARLO CIGNANI.

600. Hagar and Ishmael. *Athenæum.*

FRANCESCO ZUCCARELLI, Tuscany, 1702, 1788.

601. Landscape. *Athenæum.*

MICHAEL AMERIGA ANGELO DA CARAVAGGIO, 1569, 1609, Rome (attributed to).

602. Itinerant Musicians. Bequest of Chas. Sumner.

UNKNOWN.

604. Fruit, Flowers, and Still Life. *Athenæum.*

IN THE LAWRENCE ROOM.

PANDOLFO RESCHI: b. Dantsic, 1643.

Pupil of Jacopo Borgognone.

605. Landscape with Huntsmen.
Gift of Francis Brooks.

606. Landscape with Fishermen.
Bequest of Mrs. Peter C. Brooks.

607. Landscape with Figures on a Road.
Bequest of Mrs. Peter C. Brooks.

GASPAR POUSSIN, Rome, 1613–1675 (attributed to).

Pupil of Niccolo Poussin.

608. Landscape. *Athenæum.*

KAREL DU JARDIN: b. Amsterdam, 1640; d. 1678 (attributed to).

Pupil of Nicholas Berghem.

609. Figures at a Fountain. *Athenæum.*

JOHN VAN ZOON: b. Antwerp, about 1650; d. 1700.

610–11. Still Life. Bequest of Charles Sumner.

ALVAN FISHER, Boston.

612. Landscape, dated, Boston, 1828. *Athenæum.*

IN THE LOWER HALL.

JULES JOYANT.

613. Grand Canal, Venice.

CARLO MARCO.

614. Landscape. *Mrs. Horatio Greenough.*

UNKNOWN.

615. The Magdalen. *Mrs. Louis Theiss.*

CHARLES SPRAGUE PEARCE.

616. St. Geneviève. *The Artist.*

SCULPTURE.

IN THE HALL.—SECOND FLOOR.

MISS ANNE WHITNEY.

1. Le Modèle. Bust in bronze.
Gift of Mrs. Maria W. Chapman.

JOHN GIBSON.

2. Love disguised as a shepherd.
Bequest of Thos. G. Appleton.

NAPOLÉON JACQUES.

3. Bronze Bust of Peter the Great, Emperor of Russia. 40 cent. high.

AUGUSTUS SAINT-GAUDENS, New York.
Pupil of Jouffroy.

4. Bronze Medallion, Bastien-LePage, Paris, 1880.
Purchased at the Exhibition of 1880.

GIULIO MONTEVERDE, Genoa.

5. The first inspirations of Columbus.
Gift of A. P. Chamberlain.

HORATIO GREENOUGH.

6. The Guardian Angel. *Laurence Curtis.*

7. Castor and Pollux, a relief.

8. Bust of Napoleon.
Bequest of Mrs. Greenough.

A. FALGUIÈRE.

9. Diane Chassereuse. *Dr. Chas. G. Weld.*

RICHARD S. GREENOUGH.

10. Carthaginian Girl. *Athenæum.*
Gift of Miss Joy.

AUGUSTE RODIN.

11. The Flight of Love.
Jas. F. Sutton.

APPOLONIO.

12. Bust of Father Grafton.

BRONZE MASK OF NAPOLEON.

13. From a cast taken by Dr. F. Antommarchi immediately after death. *Athenæum.*

GIOVANNI LORENZO BERNINI: b. Naples, 1598; d. 1680.

14. Figure of Christ bound to a column.
Marble. 90 cent. high.

L. TASSI.

15. Umberto, King of Italy. Bust in marble, 1883.
Gift of his Majesty the King to the City of Boston.

BARON HENRI DE TRIQUETI, France, 1804–1874.
Studied with Hersent.

16. Dante and Virgil, half-figures in bronze.
Gift of Mrs. Edward Lee Childe.

UNKNOWN.

17. Bust of Raphael. } *Athenæum.*
18. Bust of Rubens. } Gift of Thos. H. Perkins.

AUGUSTUS ST. GAUDENS.

19. Relief in bronze of George Hollingsworth, late teacher of drawing in the Lowell Institute.
Gift of his pupils.

H. H. KITSON.

22. La Musique de la Mer (bronze). *The Artist.*

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PRINT DEPARTMENT.

THE PRINT DEPARTMENT of the Museum of Fine Arts comprises the Gray Collection (about 6,000 prints), deposited by Harvard College; the John Witt Randall Collection (estimated at about 20,000 prints), also deposited by Harvard College; a collection of engraved portraits, etc., bequeathed by the late Charles Sumner; a collection of etchings by Jacque, Whistler, and Haden, deposited by the Boston Athenæum; over one thousand prints presented by Mr. George W. Wales, including a complete set of the Arundel Society's publications; a large number of French etchings and dry-points, etc., given by Mr. S. P. Avery, of New York; a number of exceptionally fine woodcuts and engravings by Dürer, the gift of Mr. Edward Habich, of Cassel, Germany, and of Mr. Edward P. Warren; a collection of engravings by the late John Cheney and other American engravers, presented by Mrs. Ednah D. Cheney; a fine collection of proofs of American etchings and wood engravings, many of them signed, presented partly by the artists themselves, partly by the Century Company and other publishing houses; a collection of lithographs, illustrating the history of lithography, the gift of Mr. Louis Prang; and divers other engravings and etchings, the gifts either of the artists or of other friends of the institution, the whole constituting at present a collection (constantly growing) of about 36,000 prints.

The special library of the Print Department, consisting mainly of books on the history and the technical processes of engraving, has lately received numerous and important additions from the fund for the maintenance and increase of the John Witt Randall Collection, and as further additions are continually being made, it is rapidly becoming quite a serviceable working library for students in this department

of knowledge. A tolerably full collection of books on the modern photo-mechanical processes is included in the private library of the curator of the department, which has also been deposited with the Museum.

Exhibitions of prints, ancient and modern, are arranged in the Rooms, and are frequently changed. Separate catalogues of these exhibitions are published in cases of importance, and these can be bought at the door or of the attendant. When no catalogues of the prints shown are issued, visitors will find some information concerning them on framed tablets hung in the rooms, or on labels attached to the prints. The prints not on exhibition can be seen on application to the curator or his assistant. Access to the books in the library will also be given on application.

Persons specially interested in prints are requested to send their names and addresses to the curator, so that they may be notified of the opening of exhibitions, new acquisitions, etc.

Address all communications to THE CURATOR OF THE PRINT DEPARTMENT, MUSEUM OF FINE ARTS, BOSTON, MASS.

The prints at present on exhibition in the three Print Rooms illustrate mainly the development of line engraving, from the fifteenth to the beginning of the nineteenth century, and of mezzotint engraving from the seventeenth to the end of the eighteenth century, by representative specimens selected from the various collections named above. In the First Room will be found some of the work of the earlier engravers of Germany and Italy, followed by that of the masters of the first culminating period of the art, such as Schongauer, Andrea Mantegna, Dürer and the "Little Masters," and Marc Antonio and his Pupils. The period of the mannerists is illustrated by Goltzius, Villamena, etc., while the reaction against their excesses is shown by some of the work of the engravers of the seventeenth century.

In the Second Print Room this reaction is still further

illustrated by the work of the men influenced by Rubens and by the French portrait engravers, etc. The cultivation of technical brilliancy for its own sake, which resulted from the pride taken in the new means of expression introduced by the engravers just named, and which corresponds in a measure to the excesses of the earlier mannerists, is represented by Wille, who is the shining exemplar of this tendency, while the reaction which again followed this aberration is shown in the work of Morghen, Strange, Müller, and others.

The cases on the floor of the Second Print Room have been filled with a selection from the etchings and dry-points of Rembrandt.

The Third Print Room is devoted entirely to mezzotint engraving, from the work of one of its earliest practitioners, Prince Rupert (who learned what was then the secret of the art from its inventor, Ludwig von Siegen), to the period of its highest achievements in the eighteenth century.

GALLERY OF TEXTILES.

In addition to what is shown in this room, the TEXTILE DEPARTMENT comprises some thousands of specimens of interest to the practical designer and the student of design, especially of brocades of the 16th, 17th, and 18th centuries, and of Japanese textiles.

The objects not on exhibition can be seen by students on asking in writing for an appointment.

ROTATING FRAMES A.

On right of entrance.

EGYPTIAN AND PERUVIAN FABRICS.

Under the Roman rule in Egypt the methods of burial were subjected to a great change; the dead were no longer swathed in long bands of linen, but were buried in the clothes worn in life, plain or decorated as befitted the rank of the wearer. Numbers of these vestments have recently been found, chiefly in or near the Fayoum. Of linen, wool, and silk, they date from the first to perhaps the eighth century of our era. The earlier show the influence of Greek and Roman art in their decoration; later, as the Copts and the Christian religion grew in power, the designs became more Byzantine in character.

The fragments here exhibited, coming from tombs at Akmim (old Panopolis) and at San (Tanis), show that the decorative work is akin to modern methods of weaving tapestry, rather than to embroidery. M. Gerspach, administrator of the National Manufactory of the Gobelins, says: "The Egyptian tapestries and the Gobelins result from an identical method, save in a few minor details, and I have been able, without difficulty, to reproduce Coptic tapestries by the pupils of our schools of needlework."

The decorative designs here shown have mostly been cut from the dresses of which they were a part. The main body of the garments being of common shuttle weaving, the

designs were worked in by tapestry weaving as an integral part of the fabric while it was in the loom. The difference in texture of the two methods, tapestry and shuttle weaving, can be seen in Frame 6, and especially in the large toga in the Second Egyptian Room, which is still intact. In this five large circular designs have been woven into a sheet of fine linen measuring 10 feet 3 inches by 7 feet 3 inches.

To the remote period when this art of weaving takes its origin, no date can be given. From a mural painting in the tombs of Beni Hassan, about twenty-eight hundred years before Christ, we know that the Egyptians then used a loom in essential points similar to that of the Gobelins to-day. And in a painting on a Greek vase of about the middle of the fifth century before Christ, Penelope is shown seated at a similar loom on which she has woven a broad band of figures of mythical winged animals on a dark background.

FRAMES 1 TO 34. EGYPTIAN TEXTILES FROM AKMIM. FRAGMENTS OF BORDERS OF TOGAS, OF STRIPES, AND VARIOUS DESIGNS FOR TUNICS.

3 and 5. TUNICS.

The tunic was the undergarment of the Romans; the toga, the outer robe. A fine specimen of the toga can be seen in the Second Egyptian Room.

6. Pendant design, faded purple, the pattern drawn with a slender thread of linen.

10. The upper specimen, a vase holding a fig-tree (?) in which a boy gathers fruit, shows the method of work.

11. A good illustration of method is the border of the upper fringed garment, from which the colored wools are lost; the fine lines of the lion are drawn with great freedom. In the lower square are four-corner medallions of human figures and mythical beasts; between them vases of flowers or fruits.

12. Broad dark band down the centre, and pendant shoulder band, portions of a garment fringed with loops of flax.

13. Three bands of human figures and animals; portrait

(?) head in border of scroll-work; medallion, three ibexes, with a border of vases of plants.

Most of the previous examples are worked with linen dyed in purple, so-called, or some variant of that color. Nos. 15–17 show the use of wool as well as linen dyed with other colors; they are generally of a later epoch than the foregoing; some are distinctly of Byzantine character; they date probably from the fourth to the eighth century, A. D. The work is more brilliant in color, no longer classic in design, often very rude.

15. No. 812 is the neck-band of a tunic. No. 813, a basket of flowers, best shows the work of manufacture.

15, 16, and 17. Most of these are of COPTIC origin. The designs on the centre strip on 17 are amusing in their rudeness, — Jonah and the Whale, Daniel in the Lion's Den, "Get thee behind me, Satan."

18. Specimens of silk.

19. Fragments of ladies' head dresses, knitted, drawn-work, etc., of linen. These are from Hawara, and date about 200 B. C.

20. Specimen of the material called by the Greeks, *Kaunakes*, coarse linen with shaggy looped threads. Garments made of it have, in modern as well as ancient days, been mistaken for fleeces.

The Egyptian textiles are the gift of Miss Amelia B. Edwards, Denman W. Ross, Mrs. James T. Fields, Wm. C. Hill, N. C. Hathaway, and Charles G. Loring.

34. Fragments from the dress of a woman buried near San. She was found wrapped in fifteen different dresses or robes. Gift of the Egypt Exploration Fund.

Nos. 35–48. PERUVIAN textiles found in tombs.

The whole collection includes a number of shirts, scarfs, wraps, etc., woven with various designs of grotesque faces, figures of men, birds, etc.; a few are painted; also some fantastic dolls.

Gift of Edward W. Hooper.

EUROPEAN TAPESTRIES.

From the Fifteenth to the Nineteenth Centuries.

"Tapestry is neither real weaving nor true embroidery, but unites in its working these two principles into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely set, fine strings. Though wrought in a loom and upon a warp stretched along a frame, it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of a needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path. In both he was obliged to put in the threads on the back or wrong side of the piece, following the sketch as best as he could behind the strings or warp. As the face was downward in the flat frame he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on the one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread." — *Dr. Rock's Descriptive Catalogue.*

"Tapestry differs from embroidery in this that in it the pictures produced are an integral part of the texture, while in the latter they are simply superimposed on a tissue already existing. It also differs from woven brocaded fabrics by being always the work of the hand, and not an unlimited mechanical repetition of the same design; so that each piece produced is distinctly original." M. Müntz. — *La Tapisserie.*

No. 49. In the Textile Gallery.

This magnificent tapestry of *Flemish* origin dates probably from the middle of the 15th Century. It is in four compartments, — THE CREATION OF EVE; THE BAPTISM OF CHRIST, THE BIRTH OF CHRIST; AND THE CRUCIFIXION. Note

especially the figure of God the Father in the first. At the foot of each compartment are two life-size figures drawn from the Old and New Testaments, — Jeremiah and Peter, David and Andrew, Isaiah and James, Ozias and John.

Lent by *Eben Wright.*

No. 50. In the Textile Gallery.

"Crossing of the Red Sea." Dating from the close of the 15th or the early part of the 16th century. Origin, Flanders. Silk and wool, with gold in some of the costumes for high lights. The gold has become tarnished by time, and shadow is produced in place of high light, but it is sparingly used.

It bears a great resemblance to some celebrated tapestries woven about that period, among which are "Chastity," a suite owned by the South Kensington Museum, dated 1507–1570.

It was probably painted by the same artist as these, and perhaps woven by the same master, in one of those ateliers, half industrial, half artistic, belonging to one of the great tapestry guilds so prevalent in the Middle Ages, and which were in full vigor at this period.

In the border, which is narrow and simple with flowers, vines, and ribbons, the Gothic feeling is combined with that of the Renaissance. In the foliage of the subject and the massing of the Egyptians, the Gothic feeling is also evident. The characters are Flemish, and show the influence of the Flemish painters; but the grouping of the Hebrews into separate pictures is more in the manner of the Italian painters.

The costumes, as is customary in tapestry, are of the time of the weaving of the tapestry, and not of the subject. The Egyptians are in the armor of the 15th century, and one will note the exaggerated plumes, which, according to Planché, became general during the latter part of the 15th century.

Lent by *Thomas R. Plummer.*

No. 51. In the Hall.

Subject: "THE ASSUMPTION OF THE VIRGIN MARY." 17th century? Origin, Italy or Flanders? School of Raphael. From the Annunziata Convent, Naples, to which it was given by Cardinal Caraffa, whose arms it bears. Purchased from Sig. Alessandro Castellani.

Its workmanship is very delicate and beautiful, with the color now lowered but little, the gold still bright enough to give true value to the high lights.

Boston Athenæum. Lawrence Collection.

No. 52. In the Hall.

"DAVID AND SAUL." 17th century. Origin, Delft? Painter, Carel van Mander. Fabricator, Francois Spierinck? Silk and wool.

(Signed) I·K MANDER·FECIT·AN·1619.

Carel van Mander, the elder, was a painter and writer on art, of noble family, and early displayed a lively genius for poetry and belles-lettres. We are indebted to him for his account of the Italian and Flemish schools of painting from 1366 to 1604. To him or to his son, Carel van Mander the younger, born at Courtrai about 1579, who was attached to the works of Spierinck at Delft, this tapestry may be ascribed. He executed some hangings for Christian IV., of Denmark. Died in Holland, 1623. In the first part of the 17th century the tapestry weavers of Delft had acquired considerable renown, and their works were much sought after. The most esteemed of all was Francois Spierinck.

Purchased from the San Donato sale. The border has often been engraved as a model of what is best in design in the art of tapestry borders.

Lent by *Miss Charlotte Hunnewell.*

No. 53.

THE DEPOSITION OF ATHALIAH, daughter of Ahab, King of Jerusalem. She had usurped the throne supposing all male heirs to be exterminated. A child of one year had, however, been concealed and brought up in the temple. In

M. F. A.

the seventh year this child, Jehoash, was brought out by Jehoiada, the high priest, and proclaimed King. 2 Kings, xi.

A tapestry bearing the title of Athalie was made at the Gobelins, from the designs of Antoine Coypel in 1711, and was subsequently repeated three times.

Lent by *Mrs. S. D. Warren.*

No. 54. In the Hall.

Subject: "THE TRIUMPH OF PEACE." 17th century. Origin, Brussels. Painter, L. Van Schoor.

This was sold under the title of "France, crowned by Victory and attended by Minerva."

Van Schoor painted a number of cartoons for the ateliers of Brussels and Antwerp. Two tapestries made at Brussels, after his designs, are in the collection of the Garde Meuble, Paris. Gift of Miss Deacon.

No. 55. In the Gallery of Textiles.

Subject: "SUMMER." 17th or 18th century? Silk, wool, and gold.

The design and brilliancy of coloring of this tapestry would indicate a Flemish origin. But at the time of its purchase it was catalogued as made at the Gobelins. The series of the Four Seasons designed by Lebrun was worked at the Gobelins three times in the 17th Century and again in 1708 and 1712.

This is one of a series of the Four Seasons, three of which were purchased by the late George O. Hovey at a sale of tapestries belonging to the "Maison d'Orleans" in 1852. They were rescued from fire at the Chateau at Neuilly and later from the Boston fire of 1872.

Lent by *Miss Marion Hovey.*

Nos. 57 and 58.

Of FLEMISH origin and dating from the end of the 15th or beginning of the 16th Centuries.

These tapestries were purchased in Spain. The first represents VIRTUES AND VICES. No. 58 the INVESTMENT OF A KNIGHT in presence of his King.

Lent by *Eben Wright.*

No. 60.

A PALL with the ARMS of the family of the deceased.
Lent by *Eben Wright.*

No. 61.

SUBJECT UNKNOWN. — Italian? 18th Century.
Lent by *Mrs. John H. Sturgis.*

No. 62. In the Gallery of Textiles.

Subject: "Curing the Sick." 18th century. Beauvais.
Lent by *Miss S. M. Spooner.*

No. 64. In the Metal Room.

Subject: "ALEXANDER CROSSING THE ISSUS"? 18th century? Origin, France. Wool. The design is attributed to Charles Lebrun.
Lent by *Mrs. John H. Sturgis.*

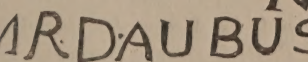
No. 65. In the Metal Room.

Subject: Coat of Arms, with supports, of the class called "Tapisseries à devises et à armoiries." 17th century. Origin, Flanders?

These tapestries seem to have been in vogue at an early period. They were at first very simple, and their usage most common, though to-day they are rarely found. "The coats of arms are generally surrounded with lambrequins, surmounted by a helmet, and supported by figures or fantastic animals."
Lent by *Miss S. G. Putnam.*

No. 66. In the Porcelain Room.

Subject: "THE LAST SUPPER." 17th century. Origin, Aubusson. Wool.

The marks upon this tapestry are 

"Manufacture Royale d'Aubusson," with the name of the weaver following.

Many of the products of Aubusson were coarse in material and rude in design, though some of the ateliers have produced tapestries rivalling the Gobelins and Beauvais. The "Last Supper," notably Da Vinci's fresco, has frequently formed a subject for tapestries.

Lent by *Miss S. M. Spooner, Philadelphia.*

No. 67. In the Gallery of Textiles.

BORDER, GOBELIN. 18th century. Semi-reclining figure of a man playing a pipe.

The famous manufactory of the Gobelin was founded at Paris towards the end of the 15th century by Jean Gobelin, a native of Rheims. In 1662 Louis XIV. and his minister, Colbert, united in this establishment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter (born 1619, died 1690), was appointed its director in 1663. He furnished designs for many fine pieces of tapestry, which were surrounded by rich framework of fruits and flowers designed by Baptiste Monnoyer.

No. 68. In the Gallery of Textiles.

BORDER, FLEMISH. Flowers, vines, and Renaissance arabesque.

On the walls are hung several fine specimens of PERSIAN or ITALIAN (in imitation of Persian design) FABRICS, Wall Hangings, Prayer Rugs, etc., of the 16th and 17th centuries. These were exhibited by Sig. Castellani at Philadelphia; and were purchased and presented to the Museum by Martin Brimmer.

CHINESE HANGING. Appliqué work.

Gift of Moses Kimball.

BLANKETS FROM THE SANDWICH ISLANDS, SAMOAN DRESS, MALAY SKIRTS, ETC.

CASES, NOS. 1 to 4.

ITALIAN CHURCH VESTMENTS AND OTHER EMBROIDERIES.

Collection made by Alessandro Castellani, of Rome. Bought from the T. B. Lawrence Bequest. Lent by the Athenæum.

1. HANGING OF RUBY VELVET, with ornaments embroidered in color, having in the midst a shield, upon which

the Presentation in the Temple is represented in needle-work with gold thread and colored silks. Italian work, of the end of the 16th century.

3, 4. Two others, but smaller, with children supporting the shield ; end of the 16th century.

5. ALTAR COVERING, of crimson velvet, having in the midst the figure of a saint, embroidered in gold thread and silk, within a civic crown. The entire field of the altar covering is covered with rich arabesques in gold. Italian work of the beginning of the 16th century. Hung on the wall.

6. SMALL TUNIC, of crimson velvet, with embroidery like that of No. 5, and two busts of saints in color ; same date.

7. SMALL ALTAR COVERING, of blue silk and gold, with very beautiful arabesques. Italian. 16th century.

8. COVERING, of emerald-covered velvet.

9. COPE, of red silk and gold, richly arabesqued. Italian. 16th century.

10. SMALL ALTAR COVERING, of red stuff, with beautiful arabesques *appliqué* in yellow and gold. Italian. 16th century.

11. Another, of cut velvet, red color, with arabesques. Italian. 15th century.

12. COVERING, of gold brocade, with brightly colored flowers and leaves in silk. Italian. 17th century.

13. ALTAR COVERING, of violet-colored cut velvet, with fine arabesques. Italian. 16th century.

14. STOLE, of cut velvet, with violet-colored designs upon a yellow ground. Italian. 16th century.

15. LARGE BED-COVER, for a nuptial couch, of green damask, with border embroidered in bright colors. Italian. 17th century.

16. STOLE, of cut velvet, with red arabesques on a gold ground. Italian. 16th century.
17. Another, of red silk and gold, with the Barberini bees and a belt beautifully embroidered in gold thread. About 1595.
18. Another, of red stuff and gold, with fine arabesques and the arms of Cardinal Pamphili. Italian. 17th century.
19. BAPTISMAL COVERING, of cut velvet, with red flowers on a gold ground. Italian. 16th century.
20. STOLE, of cut velvet, with yellow palms on a violet ground. Italian. 16th century.
21. Ditto, of a very beautiful material, red silk and gold. Italian. 16th century.
22. LARGE COPE, of silken stuff, with superb arabesques in violet and gold. Italian. 16th century.
23. SILK ALTAR CLOTH, gray and white, with gold and silver flowers. Italian. 17th century.
24. STOLE, of a white stuff, with embroideries in gold and colored silks. It bears the arms of Cardinalite Alri- Italian. 17th century.
25. VEST, of cut velvet, with red flowers on a gold ground. Italian. 17th century.
26. ALTAR CLOTH, with fine embroidery of flowers and birds in gold and silver thread and silk brilliantly colored; in the midst is a coat of arms with a crown embroidered in relief. Italian. 17th century.
27. COVERING, of gold cloth, with two coats of arms of Pope Orsini and Cardinal Anguillara. 16th century.
28. STOLE, of green stuff, with rich arabesques and flowers embroidered in gold and silk. Italian. 17th century.
29. COVERING, of violet silk, embroidered in gold. Italian. 18th century.
30. COPE, of cut velvet, green on green. Italian. 16th century.
31. LETTER POUCH, with embroideries of silk and gold. 17th century, etc.

CASE 5.

EMBROIDERY, mostly ITALIAN. Gift of J. W. Paige. Also TURKISH, SPANISH, ENGLISH and AMERICAN.

CASE 6.

Several specimens of MOORISH EMBROIDERY. Long strips to hang as panels of a room. Of 17th century? Noticeable for color and variety of design. The tinsel centrepieces are of later date. Purchased at the Centennial Exhibition.

GREEK EMBROIDERY in red silk; MOORISH, on white silk. *J. W. Paige.*

WOMAN'S GIRDLE, MOORISH, green and gold. Gift of Mrs. Towne.

HERZEGOVINA WORK. Lent by *Dr. W. S. Bigelow.*

CASES NOS. 7 to 12.

A rare and superb collection of JAPANESE EMBROIDERIES and woven fabrics. *Dr. W. Sturgis Bigelow.*
Others from the Estate of *Alfred Greenough.*

CASE 13.

A number of CHINESE DRESSES. *Gamaliel M. Yacubian.*

CASE 14.

A number of BROCADE DRESSES, VESTS, SHOES, etc., worn in New England in the last century.

CASE 15.

CHINESE DRESSES, from the Estate of *Alfred Greenough, by Charles H. Parker, Executor, H. Gilbert Frost, Mrs. M. F. Fowler.* Other pieces lent by *Miss Elizabeth C. Ward, Mrs. Jas. S. Cumston.* Also gifts of Miss Salome H. Snow and Miss Prudence C. Delano.

CASE 16.

ROYAL CAPE AND CLOAK OF FEATHERS. A gift of the KING OF THE SANDWICH ISLANDS.
Mrs. Charles H. Joy.

CAPE OF FEATHERS from MALACCA. *Mrs. D. A. Russell.*

LACES.

The place of manufacture and approximate date are indicated on the labels.

CASE 17.

A RICH COLLECTION OF FIFTEEN PIECES, lent by *Mrs. Gardner Brewer.*

CASES 18, 19, 20, 21, and 22.

A RICH AND VALUABLE COLLECTION OF SIXTY-SEVEN PIECES OF LACE, mostly of 16th, 17th, and 18th centuries. Gift of Mrs. Geo. W. Wales.

CASE 23.

A COLLECTION OF LACES AND DRAWN WORK. Gift of J. W. Paige.

CASE 24.

PINA SCARFS, ETC. Gifts of Mrs. John L. Gardner, and Mrs. Geo. W. Wales.

DRAWN WORK AND LACES. Gift of Mrs. Henry P. Sturgis, and lent by *Miss Griggs*, *Miss Roby*, and *Mrs. Motte.*

CASE 25.

LACE AND DRAWN WORK. Gifts of Mrs. Henry Adams, Mrs. Heinzler. Lent by *Miss Spooner*, *Philadelphia*, *Mrs. Gibbs*, *Mrs. Hubbard*, and *Miss Griggs.*

CASE 26.

THIRTY-FIVE PIECES OF LACE, DRAWN WORK, ETC.
Mrs. Thomas F. Richardson.

CASE 27.

CASHMERE. From the *Estate of Alfred Greenough*, *Miss Newell*, *Miss Griggs.*

CASES 28 and 29.

BROCADES from Spain, 17th and 18th Centuries.

Eben Wright.

FRAME 30.

Back of a Stole. SICILIAN BROCADE. 13th Century. A rare and remarkably fine piece.

Gift of Denman W. Ross.

FRAME 31.

Border embroidered in silk and gold with doves and fruit. SICILIAN, 14th Century.

Gift of Denman W. Ross.

FRAME 32.

Hanging, ITALIAN, pale blue ground of "satin stitch," embroidered with arabesque, in silver thread and coral.

FRAME 33.

PERSIAN RUG. — In the upper half is pictured a hunt with the tamed leopard, the Cheetah, before high personages in Kiosks. In the lower a mythological subject. In parts the influence of Chinese art is strongly felt. Border of masques and grotesques with exquisite arrangement of flowers.

The rug was purchased through William Morris of London, who ascribes its date to about the middle of the 16th century. A rug in many points quite similar to this was recently shown in Paris and described by Georges Marye in the *Gazette des Beaux Arts* as of the 15th Century.

This superb specimen was the gift of Frederick Lothrop Ames.

REVOLVING FRAMES B. 34.

1– 4. Turkish Tapestry and Embroidery.
5– 9. Russian or Slavonic Embroidery.
10–12. Turkish Embroidery.
13, 14. Rhodian Embroidery.

15. Mittylene Embroidered Petticoats.
16. Turcoman Embroidered Petticoats.
17. Armenian Embroidered Sleeves.
18. Mittylene Embroidered Borders.
19. Persian Embroidered Cuffs, etc.
20. Turkish, Persian and Greek Embroidered Borders.
21, 22. Greek Embroidered Petticoat and Sleeves.
23. Greek Sash weaving.
24. German Embroidery.
25–33. Italian and Spanish Embroideries.
34–48. Early Sicilian, or Italian Embroideries.

The above are gifts of Denman W. Ross, Mrs. Geo. W. Wales, Mrs. Walter Baker, and J. W. Paige.

WOOD CARVING.

THE EIGHT PANELS OF OAK, GILDED, 12 ft. x 2 ft. 8 in., were taken from the HÔTEL MONTMORENCY, and subsequently built into the Deacon House. They date from the time of, and were probably executed by Jean Goujon. Purchased in part by the Museum, part by the Athenæum.

IN THE HALL.

CASE 35.

ALTAR CLOTH. Broidered in silver and gold thread in high relief. French, time of Louis XIV. From the San Donato sale. *Miss Charlotte Hunnewell.*

ALTAR CLOTH. Of Byzantine design. Birds drinking at fountains. Silk and gold. *Hollis Hunnewell.*

BROCADE DRESSES of a figure of the Virgin from a church in SPAIN. Others from the same figure are to be found in cases 35, 36, 28, and 29, thirteen in number. They illustrate the making of brocade during the 16th and 17th Centuries. Cope, white and gold.

Lent by *Eben Wright.*

CASES 36 and 37.

Brocades and Embroideries. SPANISH.

Lent by *Eben Wright.*

CASE 38.

FRIEZE, with figures of saints, from a church in Valencia, with wall hangings, one wrought on red, the other on yellow ground, about 1620.

SPANISH BLONDE veil, about 1765, fans and laces.

Lent by *Eben Wright.*

CASE 39.

Fifty baskets from Indian tribes of North America. — Alaskan, Chillcat, Tulare, Pima, Sioux, Navajo, Moki, Pueblo, Apache, Tuckapaw, Mission Indians of Southern California; dwellers on the Western Lakes, Choctaw, Penobscot, and other tribes are represented.

Since it has been shown that weaving takes its origin from basket-working this primitive art has acquired additional interest.

Lent by *Mrs. Rufus S. Frost.*

POTTERY AND PORCELAIN.

THE interest in fictile wares has always existed, and it always must exist. From time to time it reaches a sort of high tide when all the world consents to look and to know something about it. Within the last twenty years this interest has been great, and it is likely to continue.

The fact that pottery and porcelain belong to the daily business of life, and that they are indispensable to the great event of that life, — a man's dinner, — make them indeed objects in which all may take a living interest.

Among the very first works which the hand of man has formed are pots and dishes; and one of the first machines was the potter's wheel, which is in use to-day as it was in the days of the pyramid builders. One other reason why pottery is among the most interesting of the works of man is, that it most easily receives the impression which the taste, the skill, the art of the workman can give it.

We thus get in the pot not only the useful thing, but whatever of form, of decoration, of beauty, of art, the soul of the workman may strive to express. The study of pottery, therefore, is, in some degree, the study of a part of man's soul. From the very outset, even as far back as the "Stone age," there were attempts at beauty of form and fitness of decoration. We find this expression of the artistic feeling in its pottery among all nations, from the Egyptians, through the Assyrians, the Greeks, the Moors, the Italians, the Germans; everywhere, and in all nations.

The Incas of Peru and the Toltecs of Mexico had their peculiarities of form and of decoration, though it must be observed that these earliest forms have a close likeness to the earliest attempts of all other peoples.

But when we get to a higher style of expression, we find the peculiarities most marked; and in such nations as the

Chinese and the Japanese they reach art of the highest quality, and most especially in COLOR and decoration. There seems to have been, and to be, in the Asiatic races, this genius for color quite marvellous and quite superior to anything the white races have done. This is seen not only in its porcelains, but as well in its carpets, its shawls, its stuffs.

The loan collections in the Museum show excellent and varied examples of this.

It may be observed that the Chinese and Japanese artists did not sit down to *copy* a flower, or a tree, or person. There is a certain something which we choose to call the *ideal* which they caught. May it not be called the *soul* of the object rather than its body? And yet their work is not slovenly and careless, but is marked above all others by thoroughness and care.

The Greek artist appears again to have found his highest expression in FORM; so that in the Greek vase we look for and find what we feel to be grace, beauty, and use in perfect combination. The collection in the Museum presents good illustrations of this; while the paintings upon them do not always reach a high standard of art. Nor must we claim that every Greek amphora or kylix is perfection even in form. It is not so. Nor is every picture of Raphael perfect; nor every play of Shakespeare divine. Only, among the multitude of Greek vases, etc., which the tombs have preserved for us, are to be found examples of form which have not been and cannot be surpassed.

The visitor should notice the collection of Etruscan vases in the Museum; and should observe that they are quite different from the Greek, which for so long a time have been miscalled Etruscan. This collection of Etruscan fictile work is most rare and valuable, as illustrating the art of pottery.

We find, again, among the Arabs and Moors, and especially those of Spain, another expression of art in pottery, which is beautiful and peculiar to them. Their decorations did not include the human figure, but were geometrical and whimsical, sometimes including plant forms and animals in

great variety, — what have come to be termed Arabesques. Some excellent examples are in the collection. But the coloring of those made in Spain bore a shimmer, called a *lustre*, which is peculiar, and seems to have been original. It was produced by the use of mineral salts or oxides.

This Moorish ware was the parent of the Italian *Maiolica*, of which some good and very valuable examples have been presented to the Museum. When these Maiolica wares were first made in Italy (about A. D. 1500), they all had this lustre, and it was greatly enhanced in beauty above the work of the Moors by Mastro Giorgio at Gubbio, fine examples of whose work sell for enormous prices; but most of what is now called Maiolica does not bear the lustre, as the examples in the Museum make apparent. Both the Moorish and the Maiolica wares will repay attention, as they were the precursors of the porcelains and Faiences which afterward reached such great perfection in Europe.

Of European porcelains, the Dresden or Meissen and that of Sèvres reached the greatest perfectness, and have commanded most attention and most money. Examples of these can be studied at the Museum. But following the discovery of the true Kaolinic or China clay in Europe, Böttcher, about 1710, succeeded in making true porcelain in Saxony. During that century, porcelain manufactories were started in nearly all the countries of Europe, in which porcelain of greater or less perfectness was made. The study and collection of these has now become important, enlisting much mind and much money. These collections are of great value, and it is not uncommon that as much as $10,000 is paid for a single vase or dish. Growing out of all this art and this interest comes the porcelain and pottery used in daily life. In these, within this half-century, have been great improvements, and to this every household bears its testimony. For thus helping to beautify and perfect our household life we may willingly thank the lovers and collectors of pottery and porcelain, and we may and do look to collections in Museums of Art, also, to help on the good work. C. W. E.

Porcelain was made in Europe as early as the year 1581, under the patronage of Francis I., Duke of Tuscany. The manufactory had but a brief existence of about ten years The next known attempt was made at St. Cloud, in the year 1695, by the Chicanneau family, where soft paste porcelain was made. In the year 1710 Böttcher had the honor to be the first to discover the art of making hard porcelain in Europe. Böttcher, born in Schleitz, in Prussia, received his education as an apothecary in Berlin, and in the year 1710, suspected of being an alchemist, fled to Saxony. Augustus II. hearing of him in Dresden, and supposing that he possessed the secret of making gold, took him under his patronage. It was while searching for the "philosopher's stone" that, in making a crucible in 1705, he discovered the nature of the clay to be Kaoline.* From that time he continued his experiments until hard porcelain was made.

The manufacture in Vienna was begun under one Stölzel, who fled from Meissen, in 1720. The Höchst pottery, in Mayence, began to make porcelain, under the direction of a workman from Vienna, named Ringler, in 1740. In Fürstenberg, the porcelain manufactory was established in 1750, by Bengraf, who came from Höchst. The establishment in Berlin was first attempted in 1751, but obtained little success until 1761, under Gottskowski.

The Frankenthal manufactory was established in 1755, by Paul Hannüg, who had been forced to leave Sèvres, and was assisted by Ringler, who, finding his secret had been stolen

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* KAOLINE, the Chinese name for porcelain earth, is composed of silica, alumina, and water (hydrous silicate of alumina). It is produced by the disintegration of the crystalline mineral, felspar, through the action of the atmosphere on granite and other rocks that contain it.

Feldspar, the *Petuntze* of the Chinese, consists of silica, alumina, and potash or soda, or both, and in the disintegration referred to it loses all the potash and soda and part of the silica, leaving only the remaining silica and the whole of the alumina, with which a small amount of water becomes combined. The kaoline resulting has an average composition as follows: —

Silica	47 per cent.
Alumina	40 "
Water	13 "

A block of pure kaoline from South Carolina can be seen in Case 38.

M. F. A.

from him in Höchst, quitted that place and offered his services to Hannüg.

The Ludwigsburg factory was established in 1758, by Ringler, under the patronage of the Duke of Wurtemberg. In the same year the first manufactory in Thuringia was commenced.

In Russia, two manufactories were begun about the year 1756. In Holland, porcelain manufactories were established at Weesp, in 1764; at the Hague, in 1778; and at Amstel, 1782.

The Copenhagen works were begun in 1760. In Sweden they began to make porcelain, in the old manufactory of pottery, in Rörstrand, in 1735, and at Marieberg, in 1759.

Porcelain was made in France, after the first attempt at St. Cloud, in Vincennes, in 1740–1745. The works were removed to Sèvres in 1756. The Chantilly works were commenced in 1735; Sceaux, 1751; Strasbourg, 1752; Niderviller, 1765; Marseilles, 1766; Lille, 1785; Belleville, 1790.

In Italy, after the manufacture under the Medici ceased, there was no porcelain made until 1726, when one Francesco Vezzi established a manufactory in Venice, and was followed in 1735 by the Marquis Ginori, at Doccia, near Florence. In 1736, at Naples, the Capo di Monti manufactory was begun, under the patronage of Charles III.

In Spain, the only manufactory was that of Buen Retiro, near Madrid, established by Charles III. with workmen brought from Naples.

In England, the first porcelain works were erected at Bow, about 1740; the Chelsea, in 1745; Derby, 1750; Worcester, 1741; Caughley and Lowestoft, 1756; Plymouth, 1760; Bristol, 1772.

Josiah Wedgwood began his pottery works in 1752, but never made porcelain.

The collection here exhibited, though not large, is rich, especially in specimens of Chinese art.

The visitor will find full and varied collections of antique Egyptian, Cyprian, Cretan, Etruscan, Grecian, and Græco-Italian vases and other pottery, including a large number of terra-cotta figures and heads, on the first floor in the "Egyptian" and "Greek Vase" rooms. In this room are, in Cases 1 to 4, specimens of Maiolica and Robbia ware; 5, Capo di Monti; Scandinavian, etc.; 6, Dresden and Vienna; 7, 8, 9, French; 10, 11, 12, 13, English; 14, 15 (flat cases), Maiolica and Faience; 17, Spanish; underneath, Bombay; 18, Delft, Grès de Flandres; 19 and 20, American pottery, Chelsea, Mass., Cincinnati, etc.; 21, pottery of the American Mound Builders; 22, Zuñi; 23, Chiriqui; 24 and 25, Mexican; San Salvador, 26, Peru; 27, 28, Kabyle, Moorish; 29, Terra-cottas; on the walls, Spanish, Persian tiles, and from Damascus and Jerusalem; 32 to 35, Japanese; 36, English figure pieces; 37 to 41, Chinese; 42, Persian; 44 and 45, Enamels; 46 and 47, Chinese; 48, Spanish. In the corridor will be found the unrivalled collection of Japanese pottery made by Mr. E. S. Morse, cases 1 to 40.

CASE 1.

MAIOLICA WARE.

In what is called Hispano-Moorish ware, we find the original source of this beautiful art-manufacture. Moorish potters were established in the island of Majorca (in the Tuscan dialect Maiolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze. They adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic Islands in the twelfth century, are said to have brought the manufacture of Maiolica to Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the names of pietra or terra di Faenza, whence the French derived the name of "faïence," which they applied to it. Unlike porcelain, it is made of common clay, and being only vitrified upon the surface retains a certain degree of porosity. That which was covered with a plumbiferous glaze, silicate of lead, was called "Mezza Maiolica." Thanks to the patronage of the Dukes of Urbino, the Maiolica made at Urbino,

Castel Durante, Pesaro, and Gubbio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful, iridescent glaze; of Francesco Xanto da Rovigo, of whose artistic skill the plate No. 7 (signed and dated 1532) is an example; and those of Guido and Orazio Fontana, who worked for Guidobaldo, Duke of Urbino (1540–1560), are connected with the great manufactories above mentioned. The largest platter, No. 6 (subject, the Triumph of Bacchus), and the two richly adorned and painted bottles (gourds), Nos. 8 and 9, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Maiolica of Urbino and Castel Durante (whence the name Raphael ware, often given to it) may have arisen from the fact that some of the designs were taken from his works, or, as has been conjectured, from the substitution of his name for that of Raffaelino del Colle, a painter who worked for Guidobaldo I. della Rovere.

There is little doubt that the great reverence felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of Maiolica for domestic purposes by substituting it upon his own table for the plate which he was obliged to pawn to meet the expenses of the war which he and the Venetians waged with Pope Julius after the League of Cambray, in 1510. The Ferrarese factories were, for the most part, inactive from this time until 1522, when they again flourished, for we know that the celebrated painters, Giovanni and Battista Dossi, made designs for them in 1524. Duke Alfonso then wrote to Titian to procure for him a number of pieces of Maiolica rom Murano. Among them were many Spezieria jars used

to hold drugs. Of such jars we have specimens in Nos. 14 and 15, probably of Florentine manufacture.

No. 2 is an excellent example of the plates called "amatorii," or marriage plates. Upon these plates lovers caused the portraits of their betrothed to be painted, with such inscriptions as "Camilla bella," "Lucia diva," etc., etc., and sent them as presents, laden with fruits, sweetmeats, or confectionery.

CASES 1 and 3.

MAIOLICA.

1. MAIOLICA PLATE. Subject, a woman, with a drawn sword, about to slay a sleeping man. In the sky a deity in a chariot drawn by griffins. No mark. Attributed to Francisco Xanto. Lawrence Collection.

2. MAIOLICA MARRIAGE PLATE, with portrait and inscription. Iridescent glaze. No mark. Lawrence Collection.

3. Ditto. Coat of arms. A crouching sphinx in the centre, supporting a shield with her paw. Rich border. Iridescent glaze. Lawrence Collection.

4. HISPANO-MOORISH WARE. Iridescent glaze. Lawrence Collection.

5. MAIOLICA BOWL. Yellow ground, and lines, with green ornaments. Lawrence Collection.

6. MAIOLICA PLATE. The triumph of Bacchus.
   Attributed to Orazia Fontana, painter to Guidobaldo, Duke of Urbino. (1540–1560.) Lawrence Collection.

7. MAIOLICA PLATE. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Avelli de Rovigo. Made at Urbino. Lawrence Collection.
   Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon at Paris.

8, 9. MAIOLICA BOTTLES (GOURDS), with richly ornamented handles and stoppers. Orazio Fontana (1540).
   A woodcut of one of these bottles is given in Burty's "Chef d'Œuvre des Arts Industriels," p. 84. £125 was paid for a Maiolica bowl by this artist at Prince Napoleon's sale. Lawrence Collection.

14, 15, 16. SPEZIERIA JARS, for drugs, dated 1620. *Geo. W. Wales.*

18, 19. CASTELLI PLATES. *Geo. W. Wales.*

20. PLATE, RUBY LUSTRE. By MAESTRO GIORGIO, 1519-1541. Signed on back. *Geo. W. Wales.*

21 to 27. MAIOLICA JARS, SALTS, etc. *Geo. W. Wales.*

29. HISPANO-MORESQUE PLATE. *Geo. W. Wales.*

SIX CASTELLI CUPS. Painted by Grue, 1749. *Geo. W. Wales.*

And several pieces lent by *A. B. French*, *Mrs. Wm. M. Hunt*, *Miss Helen Griggs*, and *Miss S. M. Spooner.*

CASES 2 and 4.

ANGEL, by MAESTRO GIORGIO. *Mrs. R. Baker.*

MODERN ITALIAN POTTERY. By Tomaso Castellani, Rome. Cantagalli, Florence. Scagnamiglio, Naples, etc. Also by Giustiniani, Naples. Turelli, etc. Lent by *Miss Griggs*, *Geo. W. Wales*, *Mrs. D. N. Spooner*, *Miss Sarah M. Spooner*, *Philadelphia*, and others.

See also CASES 14 and 15. *Maiolica and Faience.*

ROBBIA WARE. (*Above and by the Side of Case* 1.)

We now come to the works of a celebrated artist who combined sculpture and painting with the Keramic art, and originated a new and beautiful branch of decorative art. This was Lucca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor, he devoted himself to the discovery of a hard enamel which would give terra-cotta the durability of marble, and after repeated failures at length attained the desired result about the year 1443. With the true feeling of an artist, Lucca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by keeping color in his backgrounds and accessories. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards added other hues than pure blue and green to his palette, and

began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried this still further, and under his hands and those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it became an enamelled picture not much above the level of wax-work. The difference between the art in its purity and its decline may be judged of by the "Madonna and Child" attributed to Lucca, and the "Madonna adoring the Infant Jesus," by Andrea or one of his sons. The first is a pure and charming work, which, though by no means one of his best, will give the visitor some idea of the great talent of the artist and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither.

MADONNA AND CHILD. Luca della Robbia. From the Campana collection. Presented by C. C. Perkins.

THE VIRGIN ADORING THE INFANT JESUS. Andrea della Robbia. From the Campana collection. Presented by C. C. Perkins.

ADORING MADONNA. Modern imitation. Presented by the Rev. Mr. Washburn.

CASE 5.

COPENHAGEN, THE HAGUE, ST. PETERSBURG, FÜRSTENBURGH, AND NYMPHENBURGH, SWISS, GERMAN, HUNGARIAN. *Geo. W. Wales, Mrs. Gray A. B. French, Miss Griggs,* and *Miss Sarah M. Spooner.*

CAPO DI MONTI. *G. W. Wales, Mrs. D. N. Spooner.*

CASE 6.

DRESDEN. *G. W. Wales, Miss S. M. Spooner, Miss Charlotte Hunnewell.*

DRESDEN GROUP, Adam and Eve. Gift of Sypher & Co.

DRESDEN CUP AND SAUCER, flowers in high relief. *Mrs. R. C. Greenleaf, Jr.*

CUP AND SAUCER, by Böttcher 1707. Gift of the Royal Porcelain Manufactory of Saxony. Meissen.

CASE 7.

MISCELLANEOUS: FRENCH, BERLIN, AND VIENNA. *Miss S. M. Spooner, G. W. Wales.*

BERNARD PALISSY (1510–1580). Two specimens.

CASES 8 and 9.

FRENCH.

SÈVRES TEA SERVICE. Gift of the Committee of the "Fair in Aid of Sufferers in France." This service was presented by the President of the French Republic to a lady who generously served as distributing agent of a portion of the funds sent over to relieve the suffering in France consequent upon the war of 1870.

SÈVRES PLATES. Plaques, Cups, etc. *Miss S. M. Spooner, Miss Charlotte Hunnewell, Geo. W. Wales.*

SÈVRES BREAKFAST SET. *Miss C. L. W. French.*

SÈVRES AIGUIÈRE. *G. W. Wales.*

SÈVRES CUP AND SAUCER. Given by Miss H. Stevenson.

CHANTILLY, RUE DE BONDY, ETC. *Geo. W. Wales.*

OLD ROUEN. *Geo. W. Wales, Miss S. M. Spooner.*

CASE 10 and 11.

ENGLISH.

THE PORTLAND VASE. Copied in Jasper ware. Gift of the makers, Josiah Wedgwood & Sons.

WEDGWOOD, one piece lent by *Miss Parkman.* Six pieces, gift of Miss C. L. W. French. A number of fine specimens of Jasper ware by Wedgwood, Turner, Mayer, and Adams. *G. W. Wales, Mrs. S. D. Warren and others.*

A number of fine pieces, lent by *Mrs. Thomas O. Richardson.*

CASES 11, 12 and 13.

ENGLISH.

BRISTOL, CHELSEA, SALOPIAN, WORCESTER, CROWN DERBY. *Geo. W. Wales, Miss S. M. Spooner.*

LARGE VASE, decorated by SOLON. *Mrs. H. P. Kidder.*

THE exquisitely delicate PLATE, "Pâte sur pâte," designed and decorated by Solon, at the MINTON Works, Stoke-upon-Trent, was one of a half-dozen exhibited at Vienna. The others were bought for European museums. This was presented by G. W. Wales.

On a pedestal opposite is a large Vase, with incised figures, by Miss Barlow. Gift of the manufacturer, Jas. D. Doulton.

CASES 14 and 15.

URBINO, GUBBIO, FAENZA, Pesaro. *Geo. W. Wales.*

CASE 16.

SNUFF BOTTLES, CHINESE. Lent by *Mrs. Geo. W. Wales.*

On Wall.

HISPANO-MOORISH TILES. Gift of J. W. Paige, and lent by *Estate of Alfred Greenough.*

Under the Window.

TWO MOORISH JARS, 14th and 15th centuries. Gift of Miss Annette P. Rogers.

CASE 17.

SPANISH AND HISPANO-MOORISH. Gift of Miss Annette P. Rogers.

SPANISH POTTERY. From Malaga. Fifteen pieces. Lent by *Miss S. Loring.*

SPANISH (from Triana). Lent by *Miss Helen Griggs.*

Underneath.

BOMBAY POTTERY, fourteen pieces, reproduction of ancient Scinde work. Gift of Geo. W. Wales.

CASE 18.

DELFT. *G. W. Wales, H. W. C. Browne, Miss S. M. Spooner.*

GRÈS DE FLANDRES. *G. W. Wales.*

CASE 19.

AMERICAN POTTERY, from J. & J. G. Low's Art Tile works, Chelsea, Mass. A variety of glazed tiles and other wares. Head of Bryant and other pieces, in biscuit. Also on wall adjoining, a number of tiles.

AMERICAN POTTERY, twelve pieces from the Rookwood Pottery, Cincinnati. Gift of Mrs. M. Longworth Nichols.

One gift of Miss M. Louise McLaughlin.

PLATES decorated by Miss Alice H. Cunningham. MUG AND JAR by Miss A. Lee.

CASE 20.

JARS AND VASES with various glazes, by Hugh C. Robertson, Chelsea, Mass.

Also underneath, in various glazes, from the factory of James Robertson & Sons, Chelsea, Mass., four from the hands of G. W. Fenety. Gift of the makers.

CASE 21.

POTTERY OF THE MOUND-BUILDERS. An interesting collection of ancient American pottery, presented by Mrs. Gardner Brewer and Miss Brewer.

Nos. 1 to 18. Water Jars, flask-shaped, some of very graceful forms.

Nos. 25 to 47. Pots and Dishes, with and without handles. No. 31 is curious, the handle being in shape of a bird's head turned in towards the dish.

Nos. 35 and 36 give the outline of a fish; the head and tail are the handles; on one side the long dorsal fin, on the other four pectoral and ventral fins.

Nos. 48 to 56. Water Jars with human or animal heads.

They are of dark clay, often mixed with finely powdered shells. These were excavated at Diehlstaat, Missouri, by Dr. Geo. J. Engelmann, from a series of mounds on a peninsula which could have been cut off for defence, fortified by wall and ditch.

The date of the mound-builders has not been determined, and no resemblance can be traced in their skulls to those of modern tribes of Indians. Prof. F. W. Putnam, in the eighth annual re-

port of the Peabody Museum, Cambridge, p. 45, quotes Prof. G. C. Swallow in reference to some similar mounds as follows:—

"The six feet of stratified sands and clays formed around the mounds since they were deserted, the mastodon's tooth found in these strata, and other facts indicate great age. These six feet of thin strata were formed after the mounds and before the three feet of soil resting alike on the mounds and on these strata."

Also nine specimens of similar pottery dug up near Cairo, Illinois. Lent by *Geo. W. Wales.*

CASE 22.

POTTERY OF THE ZUÑIS.

CASE 23.

CHIRIQUI POTTERY. Fifty pieces. Gift of J. B. Stearns.

CASES 24 and 25.

MEXICAN POTTERY. A number of masks, faces, little figures, children's necklaces, jars, etc.

MODERN MEXICAN.

CENTRAL AMERICAN POTTERY. (Upper Shelf.) Found at Sonsonate, Republic of San Salvador, Central America. Lent by *Samuel H. Savage.*

CASE 26.

PERUVIAN POTTERY. Jars in animal and vegetable forms, with human faces, etc.

CASES 27 and 28.

MOORISH POTTERY. Purchased at the Exhibition at Philadelphia.

KABYLE POTTERY. Painted by the women of the tribes inhabiting the mountains of Algeria. Six pieces. Given by Miss A. N. Towne. Also eighteen pieces, gift of Thornton K. Lothrop.

CASE 29.

TERRA-COTTA.

BUST OF THE DUCHESSE DE BERRI. By PAJOU, "REGIS SCULPTOR," 1775. Presented by Geo. W. Wales.

ST. JOHN, a half length, 16th century. *C. C. Perkins.*

CLAUDE MICHEL CLODION, born at Nancy, 1738; d. 1814. Statuette of a nymph bearing a young faun. Gift of Nathan Appleton.

F. X. DENGLER. Tall vase. Two boys swinging from a bough. Gift of A. C. Wheelwright.

MISS L. B. COMINS. Jar decorated with poppies.

GEO. W. FENETY. Jar decorated with morning glories.

PRESSED BRICKS. Dutch (?), date 1611.

HEAD, NEAPOLITAN. Gift of Miss Griggs.

On Wall adjoining.

PERSIAN TILES. Some purchased, others lent from the Alfred Greenough estate.

CASES 30 and 31.

GERMAN AND VENETIAN GLASS.

A box containing four pieces of finely engraved glass. German? *Mrs. Wadsworth.*

A bowl with ornaments colored, gilded, and in relief, bought at Prince Napoleon's sale. *C. C. Perkins.*

18 pieces of old Venetian glass. *Mrs. Wadsworth.*

An old Venetian drinking-glass. Ditto.

3 pieces of German glass, colored. *G. W. Wales.*

1 cup, highly colored Venetian, and several pieces old Venetian glass. *G. W. Wales.*

Chinese Glass, richly colored. *G. W. Wales.*

4 pieces modern Venetian. *A. B. French.* Eight from *Miss Helen Griggs.* Two Venetian and one German (1622). Gift of Nathan Appleton.

Old French glass. *Miss Smith.*

Several pieces. *Miss Sarah M. Spooner, Philadelphia.*

CASES 32 to 35.

JAPANESE.

PORCELAINS AND EARTHENWARE, mostly modern. Lent chiefly by *W. S. Bigelow.* Chiefly noticeable are, OLD SATSUMA VASE, dragon in red and gold; the lip bends over, forming a fringe.

KIOYAKI VASE, eagle and pine. *G. W. Wales.*

LACQUER ON PORCELAIN. *Mrs. Greenleaf.*

A curious VASE, BLUE AND WHITE, in shape of an expanded flower. HANGING VASE for flowers, resembling a mediæval drinking-horn. Several fine specimens of EGG-SHELL PORCELAIN, presented by E. Cunningham. TWO SATSUMA CUPS, bought of the maker, Kumasuke Seshima, Kagoshima.

ARITA VASE. Gift of Miss French.

SEVERAL FINE PIECES JAPANESE PORCELAIN, especially CUP AND SAUCER decorated with the tea-flower. *G. W. Wales.*

LARGE KAGA BOWL. Lent by *A. D. Weld French.*

TWO PIECES OF EMBROIDERY. *Mrs. Chas. B. Porter.*

TWO PIECES OF EMBROIDERY. *Dr. W. S. Bigelow.*

One from *S. K. Bayley.*

PAIR JARS. The fiery dragon in high relief in gold; figures of Yamato Taki No Mikoto, prince-warrior of old Japan, and his wife, Tachibana Hime. Ground richly shaded with gold. On cover the conventional Chinese lion, Kara Shishi. Old and highly valuable. *G. W. Wales.*

PAIR JARS. Arita, decorated by Knaido. Gift of Miss C. L. W. French.

CASE 36.

CHELSEA, BOW, CROWN DERBY, and other ENGLISH figure work. *Geo. W. Wales.*

ENGLISH POTTERY, nine pieces Doulton ware. Three the gift of Sir Philip Cunliffe Owen, Director of the South Kensington Museum.

FULLAM and other Wares.

CASE 37.

CHINESE, BLUE AND WHITE.

HAWTHORN JAR of remarkably fine color. *G. W. Wales.*

PLATE, of deep blue, representing a hunting scene, dates from Ching-Wha, 1465-1468.

CASES 38 and 39.

THE ROGERS COLLECTION OF CHINESE PORCELAINS. 103 pieces lent by Dr. G. O. Rogers, formerly of Hong Kong.

These are catalogued.

Under Case 38.

Four blocks from the PAGODA OF NANKIN known as the PORCELAIN TOWER. Tradition ascribes a fabulous age to the original tower; it was rebuilt for the second time in the fifteenth century, and was destroyed in the Taeping rebellion. A BRICK, plain white glaze, gift of D. O. Clarke. TWO CAPITALS, lent by *A. B. French.* WHITE ELEPHANT IN HIGH RELIEF, presented by M. Brimmer.

CASE 40.

CHINESE PORCELAINS. Lent by *Geo. W. Wales*, *Denman W. Ross* and *Brooks Adams.*

Especially worthy of notice are, among others, —

CÉLADON FLEURÉ (in centre).

VASE, form of water-bottle, very dark and rich, SANG-DE-BŒUF color.

WHITE OVIFORM JAR, incised.

FIVE-FINGERED ROSADON VASE.

PITCHER, dark peacock-blue.

POT YELLOW.

Tall vase, ring handles, ground TEA-LEAF glaze, seal mark.

BOWL, grains of rice, white ground, blue border (centre of side).

POT, lavender fleuré.

WATER-BOTTLE, robin's-egg glaze.

VASE, jet black color, on the neck lizards in relief.

BOTTLE, red bats.

VASE, bottle shape, gold metallic glaze, rich blue decoration, metal mountings top and bottom.

PILGRIM BOTTLE, pale apple-green, Kien Lung mark (above case).

PALE BLUE VASE. This exquisite color is blown through a tube covered with fine gauze. The bubbles of color burst on striking. Gift of Geo. B. Dorr.

MOTTLED BLUE JAR, RED DRAGON ON LIP. This fine specimen was given by Mr. Geo. B. Dorr.

CASE 41.

CHINESE.

Two jars, OLD MING. *Boston Athenæum.*

TWO VASES, WITH FLOWERS IN HIGH-RELIEF.

ALTAR CUP, white, very old and rare. *G. W. Wales.*

GREEN DRAGON BOWLS. *G. W. Wales.*

JAR, CURIOUSLY MOTTLED. Gift of D. O. Clarke.

Other pieces by *Mrs. Swett*, *Mrs. H. P. Sturgis*, and *G. W. Wales.*

CUP AND COVER, white, imperial dragon in red. The surface is especially noticeable. From the emperor's summer palace. Lent by *G. W. Wales.*

ROSE CRACKLE CUP AND COVER. *G. W. Wales.*

Also several fine pieces. *Fred L. Ames.*

CASE 42.

PERSIAN AND RHODIAN WARE. Mostly the gift of Geo. W. Wales and of Henry L. Higginson.

CASE 43.

A superb collection of JADES, CRYSTALS, etc., lent by *Mrs. Fred. L. Ames.*

CRYSTAL BALL, seven and a quarter inches in diameter, a large and remarkable specimen of *fei-tsui* jade. Gift of Frederick L. Ames.

CASE 44.

CLOISONNÉ AND OTHER ENAMELS.

In Cloisonné the foundation for the enamel is generally copper, on which a thin thread of metal ("*cloison*," a partition) is soldered, giving an outline for the design. Within these walls the enamel is fused.

A number of fine specimens lent by *Fred L. Ames*, *E. W. Hooper*, and others.

The CLOISONNÉ BRAZIER was taken from the Emperor's bedside at the sacking of the Summer Palace, with the coals yet living.

The square panels of CLOISONNÉ are among the earliest examples known.

LARGE JAR. Lent by *Mrs. Wadsworth*, as also a box and two candlesticks.

Five ROOKS on a plant growing from the sea. *Geo. W. Wales.*

Pieces lent by the *Athenæum*, *Dr. Geo. O. Rogers*, *and others.*

In the doorway, two large CLOISONNÉ GARDEN LAMPS.

CASE 45.

LIMOGES ENAMELS.

THREE SPECIMENS OF LIMOGES ENAMEL, purchased at Paris by the late Baron de Triqueti, loaned by the *Athenæum.*

1. Pitcher (Aiguière) made by Leonard de Limoges, born 1532, died 1574).

2. A very beautiful hollow plaque made by Jean Courtois (fl. 1568). Subject, Goliath going forth to Battle. Enamels of this kind are called "su-paillon or clinquant," from the gold or silver leaf placed under certain parts of the draperies and accessories. The metal shining through the translucid enamel produces great brilliancy of effect.

3. A plaque by Nardon Penicaud (fl. 1550). Subject. The Descent from the Cross.

Also, CÆSAR AND VESPASIAN, Limoges enamels. Sumner bequest.

BOWL, ENAMELLED. Modern French. *Athenæum.*

Plaque, St. Peter, signed I. LANDIN, 1693. *Mrs. R. Baker.*

Two Dresden Enamels. *Miss Fisher.*

Snuff Box, Battersea Enamel. *Edward H. Greenleaf.*

CASE 46.

PEACH BLOW, Vases, Chinese.

Lent by *Mrs. David P. Kimball.*

CASE 47.

CHINESE. Lent by *Edward G. Low.*

CASE 48.

Four pieces BUEN RETIRO ware. Lent by *Eben Wright.* The group of the goat with three children bears the mark of Cayetano Fumo one of the original modellers, brought to Spain from Naples.

Two vases BUEN RETIRO. Lent by *Mrs. John Wright.*

Two pieces of ALCORA ware.

FRANKENTHAL, the group of three children playing in a shell, bears the stamp of C T under a crown.

M. F. A.

ROOM OF WOOD CARVING, ARMS AND ARMOR.

On North Wall.

PULPIT-DOOR, INLAID WITH IVORY AND EBONY, from a mosque at Cairo. It bears at the base the inscription, "Honor to our master, the Sultan, El-Malek E'Zaher Barqouq, and may God make glorious his reign!"

Sultan Barqouq, founder of the dynasty of Circassian Memlooks, reigned from 1382 to 1398. He twice marched into Syria and repulsed the Tartars under Tamerlane. On the frame above the door (the moucharabieh) is the inscription in large Cufic characters, "Of a surety God commands to reign by power and goodness." This admirable specimen of Saracenic art was purchased in the Egyptian Department of the Exhibition at Philadelphia and presented to the Museum by Martin Brimmer.

MOORISH DOOR, panelled, from Algiers. A balustrade and cupboard door, also from Algiers. Gift of J. W. Paige.

ALABASTER FOUNTAIN for ablution, from Cairo. A Cufic inscription is on the base. *Athenæum.*

ARMS, PADDLES, etc., from the PACIFIC ISLANDS, twenty pieces. Gift of John H. Sturgis.

ARMS AND SHIELDS, from the CONGO. Gift of Rev. Herbert Probert.

ARMS AND SHIELDS AND HORSE-TRAPPINGS OF THE SOMALI. Lent by *Dwight Moore.*

Lent by *Frederick Skinner:*—

CUIRASS OF CHAIN, mounted with buffalo horn; an almost unique specimen. From the Philippine Islands.

SHIELD AND LANCE captured from the Igorrotes, Luzon, P. I.

KREES taken from a Zulu chief.

Various smaller arms, mostly Zulu.

ZULU ASSEGAIS, SHIELDS, DRESSES, etc., lent by *Capt. F. P. Crockett.*

Above CASE A and ON WALLS.

TWO ALTAR PILLARS, carved in high relief, Portuguese, are placed above the wall-case. *J. W. Paige.*

EIGHTEEN PANELS carved oak. Belgian. Gift of J. W. Paige.

A large number of PANELS and other specimens of carved wood.

CARVED WOOD.

Collected by A. Castellani. Athenæum.

Bought from the T. B. Lawrence bequest. Nos. 1, 6, and 10 are in the Lawrence Room; the others are on the walls or in Cases A and B.

1. MARRIAGE CHEST, of the 16th century, to contain a bridal trousseau. It is adorned with allegorical bas-reliefs, caryatides, and marine monsters. The background is gilded and punctured. Italian work.
2. CABINET, of fine style. 16th century. Italian work.
3. BAS-RELIEF, with many figures sculptured by Tasso, of Florence. 16th century.
4. FIVE FRAGMENTS OF A PIECE OF FURNITURE, representing children and arabesques. Italian. 16th century.
5. COAT OF ARMS, supported by children carrying a bas-relief of little figures. Italian. 17th century.
6. MARRIAGE CHEST of 14th century, with incised and inlaid (certosine) work. Venetian.
7. SMALL FIGURE OF AN OLD MAN, by Giovanni da Nola. 1600.

8 and 9. CARYATIDES, by Giovanni da Nola.

10. MONK'S FOLDING CHAIR. 14th century.

11. WRITING-CASE, decorated with Certosina work. Italian. 15th century.
12. CHARITY; small Venetian group of the 17th century.
13. SMALL MODEL OF AN ALTAR. Intaglio, in wood. Italian. 15th century.
14. HOLY-WATER VASE, gilded. Venetian. 17th century.
15. THREE MASKS. Italian. 16th century.
16. TWO MASKS AND TWO CARYATIDES, with slight gilding. Italian. 16th century.
17. EBONY TABLE, with ivory inlays of superb designs. Italian. 16th century.
18. FRAME, with chimeras, birds, and arabesques painted in many colors. In the midst a picture represents the Madonna and Child. By Barili, of Siena
19. CRADLE, with the Orsini and the Anguillara arms, covered with friezes and arabesques, slightly gilded. Italian. 16th century.

CASE A.

ST. GUDULA, patron saint of Brussels. Rising early for devotions at church, she guided her steps by a lantern, which as often as Satan extinguished was relighted by her prayers. *J. W. Paige.*

FINE CASSONE, gilded and painted, with the story of Paris. Arms of the Bartolini-Salimbeni family. *Mrs. Francis Brooks.*

CASSONE ITALIAN, 16th Century. Scenes from the Life of the Virgin. *Miss Charlotte Hunnewell.*

CHINESE INLAID AND CARVED WORK. *F. W. Loring.*

JAPANESE PRESSED PAPERS.

MOORISH LEATHER WORK.

ITALIAN STAMPED LEATHER.

SHOES from TUNIS, DAMASCUS, ANTWERP. *Miss Griggs.*

CARVED BUFFALO HORNS. *Mrs. D. N. Spooner.*

MANDOLIN. Spanish. *Miss S. M. Spooner.*

Several pieces. *H. W. C. Browne.*

IVORY CARVINGS.

CASE B.

An Ivory Clock. Once owned by Marie Antoinette. *Miss Charlotte Hunnewell.*

St. James of Compostella. Ivory statuette. Fifteenth century. Spanish.

Ivory Elephants, Chinese. *Ed. Cunningham.* Ceylon, *S. K. Bayley.*

Madonna and Child. Ivory statuette. Beginning of fourteenth century. School of Giovanni Pisano. *C. C. Perkins.*

Two Fine Ivory Triptychs. Gift of Mrs. Gardner Brewer. Shakespeare at the Court of Elizabeth, and Henry IV. giving the Government of the Kingdom to Marie de Médicis on his departure for Germany, 1610.

Ivory Ball, with several balls cut one within the other. *Athenæum.*

Another. Gift of Mrs. H. P. Sturgis.

Several pieces. *Frederick L. Ames, W. S. Appleton, S. K. Bayley,* and others.

CASE C.

The Oriental Arms on the left, were purchased at Philadelphia and presented by a former citizen of Boston. The helmet, shield, and arm-pieces are of the richest Persian work, carved in high relief and engraved. An enamelled poignard is especially noticeable.

Those on the right are from the bequest of T. B. Lawrence. The Persian helmet shield and arm-piece are damaskeen work (steel inlaid with gold) of great beauty.

CASE D.

Nos. 3, 12, and 13, mentioned above.

Wood Carving. Arabesques. By Frullini, of Florence.

Statuette of King Arthur of England. Copied from the statue belonging to the tomb of Maximilian at Innspruck, by a Tyrolese wood-carver. *C. C. Perkins.*

Box-Wood Cross. Open-work carving. Byzantine.

St. Francis. Carved in boxwood. *J. W. Paige.*

Numerous specimens of Chinese and other Eastern carvings.

Indian Mosaic, wood inlaid with silver, ivory, etc.

Spoons, carved wood, ivory, etc. Gift of J. W. Paige.

The Crucifixion. Carved boxwood. *Thos. F. Richardson.*

CASE E.

Casts from ivory and carved wood-work in the Museums of Munich, Nuremberg, etc. Gift of Mrs. and Miss Brewer.

A Collection of Chairs, Italian. *Miss S. M. Spooner.*

A Piano, made for Caroline Marie Bonaparte, wife of Murat, and youngest sister of Napoleon. *Miss J. W. Little.*

CASE F.

Vase of Cinnabar Lacquer. Gift of Francis C. Foster.

CASE G.

Model in Alabaster of the Taj Mahal, Agra, India.
Gift of Charles J. Prince.

LAWRENCE ROOM.

LINING OF A ROOM. Carved oak, of the sixteenth century. English or Flemish. Consisting of upper and lower panels, ceiling, mouldings, cornice, brackets, pendants, pilasters, carved figures; six bas-reliefs representing the history of the Prodigal Son; a pair of gates; and nine portraits on panels. Over the mantel are those of Henry VI., Elizabeth of York, consort of Henry VII., holding the white rose, and Elizabeth Woodville, queen of Edward IV. Over the east door are those of Henry VIII., Edward VI., and Cardinal Woolsey, after Holbein. Opposite are Elizabeth, Sir Walter Raleigh, and one other.

Purchased in London at Mr. Wright's, in Wardour Street, in 1871, by Mrs. T. B. Lawrence, and presented to the Museum.

The mantel-piece is a modern reproduction.

AN ITALIAN CHEST, OR CASSONE, of carved oak, 16th century. Presented by Mrs. Lawrence.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

EBONY CABINET inlaid with colored marbles. 16th century. Italian. Lawrence bequest.

TWO ARM-CHAIRS. Certosina work 17th century. *J. W. Paige.*

PORTUGUESE CHAIR. Embossed leather. *J. W. Paige.*

SMALL BOULE CABINET, decorated with ornaments in brass. Italian. Lawrence bequest.

TWO NEGRO BOYS, colored and gilded. Venetian. Presented by Mrs. Lawrence.

MARQUETRY LINEN PRESS from Haarlem. *C. A. Wellington.*

LARGE BOULE CABINET. 17th century. Italian.

At the close of the sixteenth century, carved furniture gave place to furniture decorated with inlays of different colored

woods (Marquetry, Intarsia), marbles, and other stones; or metal on wood or tortoise-shell, called Boule or Buhl, after Boule, who brought this sort of work to perfection in France under Louis XIV. Gift of Mrs. T. B. Lawrence.

An Old Friesland Sled. The colored bas-relief represents Solomon and the Queen of Sheba. Presented by Mr. E. W. Hooper.

Treasure Chest of Iron. 16th century. Panels painted with scenes from Bible history. *C. A. Wellington.*

Two Suits of Armor. Electrotype reproduction of suits in the Tower of London stand in the corners.

Armor of Heni II. Reproduction. Gift of Mrs. J. B. H. James.

Arms and Armor, lent by *Mrs. Chas. B. Porter.* On the west wall, Burgundy Helmet, about 1550. Spears, 16th century, on one pair the arms of Nuremberg are engraved. Gauntlets, same date. Shield of the Thirty Years' War. Above are two Morions. Early in 17th century the fleur-de-lis was the crest of Munich.

On the east wall. Cross Bow and Arrows; 17th century.

Cuirass and Sabre. From the field of Waterloo. *Athenæum.*

Italian Cabinet, inlaid with marbles, agates, etc. Old English Clock. Marquetry Cabinet. *Miss S. M. Spooner, Philadelphia.*

In Centre Case.

A Collection of Jades. Lent by *Mrs. H. P. Kidder* and *Mrs. D. N. Spooner.*

Persian and Cinnabar Lacquer.

Enamels. *Eben Wright.*

METAL ROOM.

CASES 1 and 2.

ITALIAN BRONZES OF THE RENAISSANCE PERIOD.

Collected by Sig. Castellani. Athenæum.

21. GILDED PROCESSIONAL CROSS, with figures and rich ornaments. 15th century.
22. GILDED RELIQUARY, of Venetian style, in shape of a bellfry. 15th century.
23. SALT-CELLAR, of enamelled copper, white and blue with gold ornaments. Venetian. 15th century.
24. SMALL BUCKET, of the same style and time, with white and green enamels.
25. Ditto, but larger.
26. GILDED CROSS, with triangular base and translucent enamel on silver. Decorated with arabesques in "criblé" work. Italian. 16th century.
27. GILDED CHALICE, with six transparent enamels and a silver cup. Italian. 15th century.
28. GILDED RELIQUARY, shaped like a temple, with four caryatides. Italian. End of 16th century.
29. SMALL POLYGONAL TEMPLE, with six colonnettes and a cupola with pierced ornaments. A watch or compass case. 16th century.
30. GILDED RELIQUARY, with foot and little cupola of Venetian style. Inscription in enamel, with the name of St. Lawrence. Italian. 15th century.
31. GILDED VOTIVE CROWN, with silver pearls, niellated bands, adorned with gems and colored glass. Inscribed with the names of the donors. Italian. 16th century.
32. GILDED WATCH CASE, with very elegant pierced ornaments. 16th century.
33. Ditto, smaller.

34. CASE to hold the Eucharist. On the cover a bas-relief representing the Last Supper. 15th century.
35. GILDED CROSS, with three busts of saints and of Christ, adorned with elegant arabesques and embossed work. Italian. 15th century.
36. GILDED RELIQUARY, with rich leaf work. Venetian style. 15th century.
37. CHALICE OF SILVER, gilt, covered with coral ornaments in relief. Italian. 17th century.
38. GOLDSMITH'S PLAQUE. In the midst a Roman triumph, and about it a hunt. Italian. 16th century.
39. Ditto. Cupid asleep. Italian. 16th century.
40. A PELICAN. 16th century.
41. GOLDSMITH'S PLAQUE, with beautiful arabesques. 15th century.
42. Another, gilded. Madonna and Child, flanked by two angels. Italian. 16th century.
43. Another. Christ crucified. Grandiose and fine composition. Italian. 15th century.
44. GILDED VASE, with two handles and chiselled in relief. 17th century.
45. BUST OF THE SAVIOUR. The left hand rests upon a globe, the right gives the benediction. The beard and hair are gilded, as are also the fringe of the robe and the surface of the globe. Very fine. Italian work of the 16th century.
46. POLYGONAL RELIQUARY, gilded. Venetian style. Cover of rock crystal. The stand is adorned with fine graffites. Italian. 15th century.
47. A GILDED LOCK, with figures, trophies, and the arms of the Orsini in relief. Italian. 16th century.
48. COPPER VASE of a very beautiful form, covered with chiselled arabesques in relief. Italian. 16th century.
49. BUST OF THE "ECCE HOMO," gilded, in relief on a background of white and black jasper. The ebony frame is adorned with stone cameos, lapis lazuli, and applied work of gilt metal. Florentine work of the 17th century. From the Medicean workshops.

50. TABLE CLOCK, in the form of a little temple, with chiselled ornaments in relief. Italian. 17th century.

TWO BRASS-MOUNTED EWERS. French. *G. V. Fox.*

Relics from St. Augustine, Florida, 1721. *W. H. Keith.*

TWO PROCESSIONAL CROSSES. *Horatio G. Curtis.*

FOURTEEN SILVER PLAQUES. Stations of the Passion. Also silver Bowl and Salver, old German. Thos. F. Richardson.

VASE OF IRON INLAID WITH GOLD AND SILVER. Spanish, a fine specimen of modern damaskeening, by Zuloaga. Purchased at the Exhibition.

BOWL, PLATE, AND LADLE. Russian, niello work, purchased at Philadelphia in 1876.

FRONT OF A BRONZE CASKET. On either side of the central medallion, which contains a head, is a Centaur bearing a woman on his back. Italian. Fifteenth century. *C. C. Perkins.*

Several pieces. *Thomas F. Richardson.*

ELECTROTYPE REPRODUCTIONS.

From objects in the South Kensington Museum.

THE MARTELLI MIRROR. By Donatello. 15th century.

JAMNITZER CUP (silver).

GERMAN BEAKER (gilt).

CELLINI TAZZA (gilt).

BEDFORD TANKARD (gilt).

TAZZA, MELEAGER, AND ADONIS (gilt).

SIX SALT-CELLARS (gilt).

PYX (gilt).

BAS-RELIEF OF THE ENTOMBMENT (bronze).

VENETIAN SALVER.

BAS-RELIEF (silvered). By Jean Goujon. 16th century.

CASES 3 and 4.

INDIAN METAL-WORK.

BRASS AND COPPER WARE FROM CASHMERE, HYDERABAD, POONAH, MADRAS, etc. Collected by Lockwood de Forest. Gift of Miss Brewer.

M. F. A.

ORIENTAL METAL-WORK.

BENARES BRASS WARE.

PERSIAN BRASS WORK. Pair of vases and a pair of candlesticks, inlaid, presented to the Museum. Several pieces lent by *J. W. Paige.* Notable among them a tall CANDLESTICK and a BOWL, of perforated work.

PERSIAN VASE of perforated brass work.

LARGE PERSIAN PLAQUE of brass, engraved and inlaid with silver.

PERSIAN DRUM of brass.

COPPER WATER JAR, from Tunis; modern.

CASES 5 to 10.

LARGE NUMBER OF TEAPOTS. JAPANESE. *Mrs. J. H. Sturgis.*

BRONZE PLAQUE. Half-figure of a woman. Modern imitation of a fifteenth-century Italian work. Loaned by *C. C. Perkins.*

FORGED IRON WORK. Flowers from top of a grille, cinque cento work, Spanish; lock from Nuremberg; knocker and door-pull, German; twisted candlestick, French; a variety of keys. *J. W. Paige.*

POWDER HORN. Turkish, copper engraved *Athenæum.*

Several pieces. *H. W. C. Browne.*

MALACHITE BOX. Gift of the City of St. Petersburg, with diploma of citizenship, to the late Assistant Secretary of the Navy, Gustavus V. Fox.

Case of PATTERNS of BRONZE manufacture, Japanese. The variety of tone and texture, of inlaid, raised, and engraved work and the imitation of the antique are very interesting.

JAPANESE BRONZES, mostly modern. VASE, decorated with grasses on which the dew-drops glisten. HANGING FLOWER VASE, half-moon shape, inlaid with silver. TRAY, inlaid silver, and TRAY of lotus-leaf shape. HELMET, sun, moon, dragon, etc., inlaid in gold and silver; several heavy dints show that it has seen service.

GREAT VARIETY OF VASES, some especially noticeable for fine shape. Gift of Miss L. A. Brooks, lent by *S. K. Bayley*, and others.

BRONZE STATUETTE of a river god. Bequest of Mrs. Sever.

ON THE WALLS ADJOINING. — WROUGHT-IRON WORK. TORCH OR BANNER-BEARER, from Siena. BELL-PULL, decorated with flower-work, from Nuremberg. Lent by *J. W. Paige.* As also are the HINGES from Nuremberg, the German chest with remarkable LOCKand the iron Spanish MONEY-BOX.

Thirteen LOCKS and other pieces of wrought iron. Belgian German. Gift of J. W. Paige.

A number of HANDLES, BELL-PULLS, HINGES, ESCUTCHEONS, NAIL-HEADS, etc. Belgian wrought-iron of 16th (?) century. Gift of Dr. Wm. S. Bigelow. Also lent by him, a wrought-iron CANDELABRUM from Antwerp.

HINGES, LOCKS, KEYS, and a MONEY BOX, wrought-iron of XVI. and XVII. centuries. From the Alfred Greenough estate. Gift of the Executor, Chas. Henry Parker.

BRONZE GONG, inlaid with dragons in gold. Fine, bold work, the inscription records that it was made over a century ago of a parcel of coins found in a half-corroded state and then several centuries old. The tone is deep and sonorous.

CASE 11.

CHINESE BRONZES. Lent by *Mrs. Fred L. Ames, Mrs. E. M. Stevens* and *Dr. Geo. R. Hall.*

CASE 12.

BRONZES.

By L. A. BARYE. Elephant Crushing a Tiger. Gift of Mrs. S. D. Warren. Tiger Marching; Two Hares; Gazelle. Lent by *Robert H. Monks.*

By E. FREMIET. Joan of Arc; Duc d'Orleans; Wounded Dog; Two Bassets; Cats; Dog Reclining. Lent by *Robert H. Monks.*

CASE 13.

A number of casts of metal work chiefly in the Royal Museum of Munich; locks, hinges, cups, candlesticks, etc., of the 12th, 15th, and 16th centuries.

CASTS from GOLD AND SILVER WORK, mostly of 16th century. Moulds for goldsmith work. Goblet, marriage gift to Luther from the town of Wittemberg. Gift of Mrs. and Miss Brewer.

COIN ROOM.

CASES 1 to 7.

ELECTROTYPE REPRODUCTIONS OF COINS. Selected from the collection of the British Museum.

CASES 8 to 14.

Part of the RINDGE COLLECTION OF GREEK AND ROMAN COINS. Lent by *Fred H. Rindge.*

CASES 15 to 21.

MEDALS, chiefly Papal. These are catalogued.
Lent by *John H. Storer.*

CASES 22 and 23.

Temporarily filled with a collection of Antique Silver and Silver Gilt Ornaments from ICELAND.
Lent by *Mme. Sigride Magnusson.*

CASE A.

GOLD AND SILVER WORK.

SILVER VASE. A gift to Dr. Asa Gray, on his seventieth birthday, by the botanists of America.

THE LONGEVITY VASE, of China. The word "longevity" repeated sixty times in characters formed of rubies and emeralds, set in pure gold. Part of the loot of the Teen-Tih rebellion. Lent by *E. Francis Parker.*

Three pieces of Silver, Gilt, Niello-ware from SIAM. Gift of the U. S. National Museum through Dr. G. Brown Goode.

COFFEE-POT with coral handle, and a covered box, Silver Filligree. ALGERIAN. Gift of Mrs. Roland C. Lincoln.

SILVER GILT BOX, once a present from Napoleon to Josephine. Made with other articles for the toilet table by Odiot of Paris. Presented by Miss Salome J. Snow.

SILVER SHRINE, from Tartary.

ONE GOLD ALEXANDER. Loaned by *Mrs. Geo. Hurter.*

SILVER SURAIS, Cashmere.

TWO TRAYS. SWEDISH. *Mrs. W. S. Appleton.*

THREE PIECES. ALGERIAN. *Mrs. Arthur Croft.*

CRYSTAL CROSS, with emblems of the passion, from the shrine of the Virgin del Pilar. Saragossa.

SMALL SILVER PLAQUE from the outside of a missal. Saint praying. Repoussé work. Loaned by *C. C. Perkins.*

SCARABS, Egyptian and Gnostic.
Lent by *Mrs. Chas. B. Porter.*

TOPAZ SEAL from Nineveh. Loaned by *Mrs. George Hurter.*

ASSYRIAN CYLINDER, engraved.

SNUFF-BOX of Gilbert Stuart. Presented by Brooks Adams.

SILVER PITCHER. Chinese. *E. Cunningham.*

ENAMELLED WATCH, in the form of a double heart. Gift of the Misses Delano.

CASE B.

ENGLISH AND AMERICAN SILVERWARE.

URN, ENGLISH, 1786–7. Bequest of Mrs. Margaret Allen Elton.

URN. Copper and silver. *H. W. C. Browne.*

Four pieces made by PAUL REVERE. *Mrs. Longley.*

GOLD RACING CUP, San Francisco. The stand is of concentric rings of native porphyry, lapis lazuli, silver quartz, and gold quartz. *Mrs. T. G. Cary.*

SILVER PITCHER. Inlaid copper, richly decorated. Made by Tiffany & Co., New York. Lent by *F. H. Smith.*

CASE C.

On the north side, gold work and jewelry, chiefly from INDIA; on the east, from ALGIERS and TURKEY; on the south, EUROPEAN; above, modern RUSSIAN enamels and some reproductions of antique ORIENTAL work. *Mrs. Arthur Croft.*

CASE D.

A superb collection of WATCHES, RINGS, FANS, etc. The watch, surmounted by the double-headed eagle, was a gift from the Emperor of Russia, and was taken in the loot of the summer palace, Pekin.
Mrs. Arthur Croft.

CASE E.

ALGERINE HEAD-DRESS, cut from a sheet of silver. Gift of Mrs. Richard Sullivan.

OLD ENGLISH. *Miss Healy.*

Several pieces. Bequest of Mrs. Turner Sargent.

SILVER-WARE. A number of pieces, chiefly of Norway and Sweden, also English and American. *Mrs. Geo. W. Hammond.*

A collection of SILVER. Mostly RUSSIAN. *Miss Sarah M. Spooner.*

CASE F.

A collection of SPOONS. GERMAN, DUTCH, ITALIAN, POLISH, RUSSIAN, etc.
Lent or given by *J. W. Paige.*

KNIVES AND FORKS, with handles of DRESDEN PORCELAIN. *Mrs. Alice A. Gray.*

PORCELAIN SPOONS, DRESDEN. *Mrs. Robert H. Monks.*

" ACCARISI " SPOONS. *Miss. E. Y. Hayes.*

CASE G.

MOSTLY WOMEN'S ORNAMENTS.

EARRINGS, BRACELET and RING, from tombs in Smyrna.
Gift of a class of ladies.

SILVER DISH, from excavations at Pompeii. Lotus-leaf pattern, with gilt boss at the centre. Gift of H. P. Kidder.

Reproduction of an ANTIQUE NECKLACE.
From bequest of *Mrs. Turner Sargent.*

An ETRUSCAN NECKLACE.
Twelve earrings from Greece, Damascus, etc.
J. W. Paige.

TWO COPPER RINGS. Lacustrine, found in the Lake of Neuchatel. Presented by Dr. Bowditch.

KABYLE ORNAMENTS, head-dress, brooch, bracelets, etc., silver enamelled and decorated with coral. Gift of Mrs. R. Sullivan.

HEAD-DRESSES, EARRINGS, BRACELETS, etc., worn by Kabyle women.
Gift of *Mrs. Richard Sullivan* and *J. W. Paige.*

EARRINGS OF FEATHER. Encased in gold filigree. *Mrs. R. C. Greenleaf, Jr.*

GOLD AND SILVER ORNAMENTS from Abyssinia and the Soudan. *Athenæum.*

MONTENEGRAN SILVER-WORK. *Miss Helen Griggs.*

BRACELETS, EARRINGS, etc., worn by the Indians of Mexico. *Clarence Pullen.*

BRACELETS from China, Algerian, Italian, German, etc. *Mrs. R. C. Greenleaf, S. K. Bayley, J. W. Paige,* and *Miss E. W. Healey.*

A Collection of Silver Ornaments, etc., from INDIA, EGYPT, MONTENEGRO. *Miss Sarah M. Spooner.*

GOLD MEDAL presented to Captain Daniel P. Upton by the British Government in 1845. Given to the Museum by the late George B. Upton, Esq.

THREE MEDALS awarded to a juryman at the Exhibition at Paris. Loaned by *C. C. Perkins.*

RUSSIAN MEDALS. Three of silver, one of gold. Presented by the Emperor to Mr. G. V. Fox, Assistant Secretary of the Navy.

CASE H.

SILVER COMMUNION SERVICE of the Old West Church. Gift of the *Society.*

CASE I.

Ten Silver repoussé PLATES from SPAIN, possibly of MEXICAN origin. The one with a sun for centre-piece may date from the 16th Century. Most of them of the 17th. Lent by *Eben Wright.*

FANS.

CASE J.

FRENCH and CHINESE. Lent by Mrs. Russell, Miss Rivers, Miss Gray, Mr. Greenleaf.

CASE K.

MEXICAN or SPANISH. *Miss S. M. Spooner.*

FRENCH SPANGLED, CHINESE, ETC.

CASE L.

By VERNIS MARTIN. *Miss Mary Rivers.*
Of the time of Louis XIV., Louis XV., and Louis XVI.
Mrs. Thomas F. Richardson
FRENCH, about 1793. *Miss Isa E. Loring.*
FAN painted for GOV. HUTCHINSON, of Boston, with portraits of himself and family. *J. W. Paige.*

CASE M.

Four FRENCH and one CHINESE.
Lent by *Mr. and Mrs. George W. Wales.*

The HANGINGS on the Walls, mostly SPANISH, and the two Silver lamps. Lent by *Eben Wright.*

CASE W.

SILVER WORK. Lent by *Miss S. M. L. Wales.*

JAPANESE ROOM.

The objects in this room, with few exceptions, are lent by *Dr. William Sturgis Bigelow* and *Dr. Charles G. Weld.*

CASES 1 to 4.

ARMOR, BRONZES, ENAMELS, LACQUERED SADDLES, etc. *Dr. Weld.*

CASES 5 to 8.

Figures in wood and bronze of BUDDHA and his hierarchy of attending divinities. Many of these are of great age and delicacy of workmanship. *Dr. Bigelow.*

CASES 9 and 10.

Mostly MASKS; a large number of these used in the No dances are suspended on the walls. *Dr. Weld.*

CASES 11 and 12.

BRONZES, also in Case 11 a SHRINE of chiselled brass of rare workmanship. *Dr. Bigelow.*

Against the Wall.

BRONZE ELEPHANT supporting a column, a very fine old altar piece, intended for floral offerings. On the hexagonal base are the twelve signs of the zodiac. On the column, figures of sages, Buddhist saint seated on a lotus. On reverse, the stork, pine-tree, and Chinese sages crossing a bridge, emblematical of longevity, green old age, and the path through life. *Dr. W. S. Bigelow.*

BRONZE CYLINDER, flower vase, from a temple, inlaid with silver dragons and mythical birds fighting over the sea.

CASE 13.

SILVER and GOLD work — some of marvellous delicacy. *Drs. Weld and Bigelow.*

CASE 14.

NETSUKE, Japanese Carvings in ivory and wood.
Dr. Bigelow.

CASE 15.

SWORDS. *Dr. Bigelow.*

CASE 16.

SWORD GUARDS and Sword Mountings. Note the delicacy and beauty of some of this metal work.
Drs. Bigelow and Weld.

CASE 17, 18, 19, 20.

SWORDS. *Dr. Weld.*

In one is placed for comparison a sword once belonging to the royal family of Naples.

CASE 21.

PAGODA SHRINE, showing also the construction of temple roofs. Gift of *Dr. Henry J. Bigelow.*

CASE 22.

LACQUERS. *Dr. Weld.*

CASE 23.

GOLD ORNAMENTS of tobacco pouches, and sword mountings, pipes, etc. *Dr. Weld.*

CASES 24 to 29.

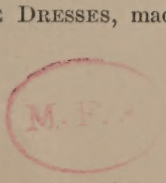
An unrivalled collection of LACQUERS. *Dr. Bigelow.*

CASES 30 and 31.

LACQUERS lent by *Mrs. Kidder*, *Mrs. Edward Cunningham*, from the bequest of Thos. G. Appleton, etc.

CASES 32 to 41.

BROCADE and GAUZE DRESSES, made for use in the Nosecdan. *Dr. Bigelow.*



ABOVE CASES 1 to 10.

Two fine SCREENS, 17th Century, No dances.
Gift of *O. W. Peabody.*

CABINET, inlaid wood. *Mrs. W. B. Swett.*

CABINET, inlaid with mother-of-pearl.
Gifts of *Francis Amory* and *Geo. A. Goddard.*

On South Wall.

Twenty-one panels WOOD CARVING, illustrating, among other subjects, Stories in the life of Buddha. These superb Carvings are from the wall of a temple of about the 16th Century. *Dr. Bigelow.*

CORRIDOR.

CASES 1 to 40.

THE MORSE COLLECTION OF JAPANESE POTTERY. — In bringing the collection together, Mr. Morse has endeavored to secure specimens of every province in which pottery has been made, including work of every age, also the work of every maker and every variety of mark; and, further, to secure every kind of object made in pottery. The collection thus far embraces over four thousand five hundred specimens, nearly six hundred kinds of wares, over a thousand different marks, and nearly two hundred and fifty different objects made in pottery.

It is arranged by provinces, of which there are fifty-six represented.

Most of the original specimens figured in the famous work of Ninagawa belong to the collection, and these will be indicated by special labels.

At the earliest moment the specimens will be properly labelled, and an extensive catalogue, with marks, will be published. *Edward S. Morse.*

Above these cases are twenty panels of CARVED WOOD, chiefly flower subjects, of bold execution and great beauty. *Dr. Bigelow.*

CASES 41 to 84.

It is the intention of the Curator of the Japanese Department to exhibit in succession examples of the various schools of Japanese pictorial art, selected from the FENOLLOSA COLLECTION OF KAKEMONO, lent by *Dr. Weld*, and from the collection of *Dr. Wm. Sturgis Bigelow.*

Until the end of February, these cases will be filled with a number of Chinese paintings of the 11th and 12th centuries, lent by the Temple Daitokuji, of Kioto. Of these a descriptive catalogue is issued.

On the South Wall.

Eleven SUITS OF ARMOR, for fighting and parade.
Dr. Weld.

ARMOR OF JAPANESE STANDARD-BEARER, imperial crest. Gift of B. R. Curtis.

CASES A, B, and C.

A fine collection of illuminated MSS., and other miniature painting. *Thomas F. Richardson.*

CASE D.

Case of ILLUMINATED MISSALS, ARABIAN KORAN, specimens of OLD BINDINGS, etc., lent by *C. C. Perkins, Mrs. Bruen, Mrs. Wm. G. Weld, Mrs. R. Baker, and others.*

MAIOLESQUE BINDING, 1530–1550 A. D.
Thos. G. Appleton.

AN ERASER. Fifteenth century. Italian. In illuminated MSS. a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred. *C. C. Perkins.*